



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

### About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

ROUTLEDGE'S SIXPENNY HANDBOOKS

# HANDBOOK OF CHESS.

G.F. PARDON.



LONDON, ROUTLEDGE, WARNE, & ROUTLEDGE.

LONDON, 1860.

CHEAP EDITIONS OF

# Approved Educational Works

PUBLISHED BY

**ROUTLEDGE, WARNE, & ROUTLEDGE**  
FARRINGTON STREET.

*Any of the undermentioned, strongly bound in cloth (unless specified), can be seen on application to the Publishers, or specimen copies will be forwarded on receipt of POSTAGE STAMPS.*

## BOOKS IN DAILY USE.

By J. R. YOUNG (LATE OF BELFAST COLLEGE), &c.

<b>Walkingame's Tutor's Assistant.</b> A New and Improved Edition. Fcap. 8vo.....	1
<b>A Key to the same is just published.</b> Fcap. 8vo, 256 pp.	3
<b>Algebra and Plane Trigonometry.</b> Fcap. 8vo .....	2
<b>The Child's Arithmetic, for Nursery and Infant Schools.</b> With Illustrations. Fcap. limp.....	1
<b>Poetry from the Best Authors; selected from all sources.</b> By ANNE BOWMAN. Fcap. 8vo, 288 pp.....	2
<b>Much in Little; or, Facts and Information for Young People.</b> By Mrs. ALBUT. Fcap. 8vo .....	1
<b>Dramatic Scenes from Standard Authors.</b> By CHARLES WILLIAM SMITH, Author of "Hints on Elocution," "The Book of Recitations." Fcap. 8vo, cloth .....	2

## DICTIONARIES.

NEW EDITIONS, WITH ADDITIONS BY P. A. NUTTALL, LL.D., ETC.

<b>Walker's Pronouncing English Dictionary.</b> Fcap. 8vo. The Forty-eighth Thousand.....	2
<b>Webster's Pronouncing English Dictionary.</b> Critically revised to the present time. Med. 18mo, bds., cloth cover .....	1
<b>THE SAME, BOUND IN LEATHER.....</b>	1
<b>Johnson's (Dr.) School Dictionary.</b> With Philological, Literary, and Historical additions. For general reference. Demy 18mo .....	1
<b>Johnson's Dictionary of the English Language.</b> With Two Thousand additional Words in Daily Use. Demy 18mo .....	1
<b>Johnson's Dictionary.</b> With Walker's Pronunciation of all Difficult Words. Roy. 32mo .....	0
<b>Nugent's French-English and English-French.</b> Revised Edition by Brown and Martin. Square 16mo, 700 pages..	3
<b>THE SAME, BOUND IN LEATHER.....</b>	3
<b>De La Voe's French-English and English-French.</b> With Military, Nautical, and Commercial Terms. One vol. post 8vo, 1100 pages, bound in leather.....	6
<b>Williams's English-German and German-English.</b> Square 16mo, 700 pages.....	3
<b>THE SAME, BOUND IN LEATHER.....</b>	3
<b>Graigis's Italian-English and English-Italian.</b> By Blanc. Square 16mo, 700 pages .....	
<b>THE SAME, BOUND IN LEATHER.....</b>	

# APPROVED EDUCATIONAL WORKS.

## BOOKS IN DAILY USE.

SPELLING AND READING BOOKS, Fcap. 8vo.		s.	d.
*Guy's English Spelling Book .....	} With New Woodcuts	0	9
*Carpenter's Spelling Book .....		0	9
*Mavor's English Spelling Book .....		0	9
Fenning's Universal Spelling .....		0	9
Vyse's New Spelling Book .....		0	9
Markham's Improved Spelling Book .....		0	9
* Or, Superior Editions, printed on fine paper.....		1	0
Guy's School Expositor; Or, a Spelling Book with Meanings. Fcap. 8vo.....		1	0

## ILLUSTRATED READING BOOKS.

The Boy's First Help to Reading. 192 pages, fcap. 8vo .....	1	6
The Girl's First Help to Reading. 192 pages, fcap. 8vo .....	1	6
The Boy's Second Help to Reading. 320 pages, fcap. 8vo .....	2	0
The Girl's Second Help to Reading. 320 pages, fcap. 8vo .....	2	0

## SCRIPTURE HISTORY.

Watt's (Dr.) Scripture History. Revised Edition, with Plates. Fcap. 8vo.....	2	0
Watt's (Dr.) Scripture History. Revised Edition, with Maps. Royal 32mo .....	1	0

## EDUCATIONAL MANUALS.

Royal 18mo, boards, with cloth cover.

Common Things.—Familiar Objects.	Price Sixpence each.
Scripture History.—The Five Books of Moses.	
Geometry.—Euclid, Book I.	
Language.—German.	
Zoology.—Mammalia.	
Edwards' Summary of English History; with Questions on each Paragraph.	
General Geography of the World.	
Arithmetical and Geographical Tables, by Drs. Gauthorp and Nuttall.	

*This Series of Manuals have only to be seen to be generally adopted  
superior are they to anything extant at the price.*

London: ROUTLEDGE, WARNE, AND ROUTLEDGE

APPROVED EDUCATIONAL WORKS.

THE BEST ONE VOL. ENGLISH DICTIONARY.

In royal 8vo, price 16s., cloth, or 18s., half-bound, in calf,

**WEBSTER'S DICTIONARY**  
OF THE ENGLISH LANGUAGE.

The Eighth Edition. Exhibiting the Origin, Orthography, Prociation, and Definition of Words; comprising also a Synopsis of Words variously pronounced by different Orthoepists, and Wal Key to the Classical Pronunciation of Greek, Latin, and Scri Proper Names. A New Edition, revised and enlarged.

By C. A. GOODRICH, Professor in Yale College.

With the addition of a Vocabulary of Modern Geographical Na and their Pronunciation. The new words that have been ac amount to several thousands, and the Dictionary now contains 27 words more than "Todd's Edition of Johnson." The work is h somely printed upon a fine paper, in a clear readable type, in do columns.

*This is the only 8vo Edition that contains all the words of 4to Edition, and should be specially ordered.*

"We can have no hesitation in giving it as our decided opinion, that is the most elaborate and successful undertaking of the kind which has appeared."—*Times*.

"The present edition is in a handsome portable form—imperial oct it is clearly and correctly printed, upon moderately thick paper, and sold at a price proportioned rather to the wants of the public than t intrinsic cost—so cheap is it compared with other similar publication *Observer*.

**THE NATIONAL CYCLOPÆDIA.**

THE CHEAPEST AND BEST POPULAR CYCLOPÆD

NOW READY IN		£	s.	d.
13 Vols. Demy 8vo, cloth.....		2	7	6
— half-calf, extra, marbled edges.....		3	15	0
OR THE				
3 Vols. bound in 7, cloth extra .....		2	2	6
— half-calf, extra, marbled edges.....		3	7	6
— half-Russia, marbled edges .....		3	10	0

(Including a New Supplement.)

**THE NATIONAL CYCLOPÆDIA OF USEFUL KNOWLEDGE.** A work founded on the PENNY CYCLOPÆDIA, of which it is a useful abridgment, with the addition of all progressive information to the present time. The National Cyclopædia is also now published at a price which precludes all competition.

The Supplement, in 1 Vol. 8vo, is sold separately, price 5s., containing upwards of 2,700 articles on every subject written up to the present time. P. A. NUTTALL, LL.D.

London: ROUTLEDGE, WARNE, AND ROUTLEDGE

# A H A N D B O O K

OF

# CHESS.

BY

GEORGE FREDERICK PARDON,

AUTHOR OF "BILLIARDS," "BACKGAMMON,"  
"DRAUGHTS," ETC. ETC.

---

LONDON:

ROUTLEDGE, WARNE, AND ROUTLEDGE,  
FARRINGTON STREET.

NEW YORK: 58, WALKER STREET.

1860.

268. c. 280.



600070592T

LONDON:  
SAVILL AND EDWARDS, PRINTERS, CHANDOS STREET,  
COVENT GARDEN.



## P R E F A C E.

---

THE following pages were written expressly for, and appeared in, the LONDON JOURNAL, during the brief management of Messrs. Mark Lemon and Davenport Adams, a period in which many valuable improvements were introduced into the pages of that important and widely circulated periodical. Having received the stamp of public approval, these lessons are now gathered together and condensed, in order to provide young players with a cheap and correct Manual of Chess. Care has been taken to render the elementary instructions as plain and perspicuous as possible; and the writer would fain indulge a hope that through his means many young people may become proficient in the ancient and honourable Game of Chess.



Of course it would have been manifestly impossible to have included all the Openings and Endings of games within the compass of this book, but enough has been done to fairly start the student upon his journey through chessland; and it is hoped that, possessing this little Guide, he may neither falter nor stumble by the way.

G. F. P.

BEAUMONT SQUARE,

*March, 1859.*

# CONTENTS.

---

## CHAPTER I.

	PAGE
THE BOARD AND THE PIECES . . . . .	7
THE POWER OF THE PIECES . . . . .	11
TECHNICAL TERMS USED IN THE GAME. . . . .	11
CHESS NOTATION . . . . .	16

## CHAPTER II.

ACKNOWLEDGED LAWS OF THE GAME . . . . .	19
ADVICE FOR YOUNG PLAYERS . . . . .	21

## CHAPTER III.

HOW TO CHECKMATE . . . . .	24
CHECKMATE WITH THE ROOK . . . . .	27
THE BISHOP AND KNIGHT . . . . .	30
KING, KNIGHT, AND BISHOP AGAINST KING . . . . .	31
CHECKMATE WITH THE BISHOPS . . . . .	34
PAWNS AGAINST PAWNS. . . . .	35

## CHAPTER IV.

OPENINGS OF GAMES. . . . .	39
KING'S GAMBIT . . . . .	39

	PAGE
KING'S BISHOP'S OPENING . . . . .	42
KING'S KNIGHT'S OPENING . . . . .	44
EVANS' GAMBIT . . . . .	52
QUEEN'S BISHOP'S PAWN'S OPENING . . . . .	55
KING'S KNIGHT'S GAMBIT . . . . .	57
KING'S ROOK'S PAWN'S GAMBIT . . . . .	58
ALLGAIER GAMBIT . . . . .	64
MUZIO GAMBIT . . . . .	67
SCOTCH GAMBIT . . . . .	70

## CHAPTER V.

ILLUSTRATIVE GAMES . . . . .	73
------------------------------	----

## CHAPTER VI.

PROBLEMS . . . . .	80
ENDINGS OF GAMES . . . . .	94

# HANDBOOK OF CHESS.

---

## CHAPTER I.

### THE BOARD AND THE PIECES.

THE game of Chess is one of the most ancient and intellectual of pastimes. Without attempting anything like a history of its rise and progress, it may be mentioned that the honour of its invention has been claimed by various nations, and that it has ever been a favourite recreation with kings, warriors, statesmen, and philosophers. Though easily learned, the game of Chess must not be considered a mere frivolous amusement, for its combinations are so many and so complex, that even the highest mathematical judgment may be employed in their solution. As a wholesome mental exercise this noble game is without a rival; and as an innocent and amusing means of employing a leisure hour in the repertoire of home recreations, it stands undoubtedly first.

Without further preface, then—for in a little book like this a long dissertation on the origin of Chess would be impossible—we proceed to

acquaint the reader with the history and mystery of Chess.

The Game of Chess is played by two persons on a board of sixty-four squares, alternately coloured black and white, with sixteen pieces of opposite colours. The following is a representation of—





THE CHESS-BOARD WITH THE MEN PLACED IN ORDER.



The chessmen consist of eight *pieces* and eight *pawns* on either side. The pieces consist of a King, Queen, two Rooks (or Castles), two Bishops, and two Knights. To each of these belongs a Pawn, which at the commencement of the game stands in front of its master.



*It is not necessary that we should further specify the position of the pieces than to say, that*



the *Queen* always stands on her own colour (white queen on a white square, black queen on a black square); the *King* at the right hand, and next them, on either side, the *Bishops*, *Knights*, and *Rooks*, as seen in the diagram.

 The *KING* moves one square at a time, in any direction; and once in the course of the game is allowed a jump of two squares; that is, when the move called *CASTLING* takes place. This I will explain presently. The *KING* never leaves the board, and his person is sacred from arrest. A *King* cannot move next a *King*; and no piece or *Pawn* can move on to a square already occupied, except to take a man. The *King* always remains on the board, and cannot be taken like any other piece.



 The *QUEEN* moves in *lines* in all directions, backwards or forwards, from end to end, or side to side, or across any of the diagonals, one or more squares at a time. In her own person she combines the moves of the *Rook* and the *Bishop*, but does not move like the *Knight*.

  The *ROOKS* (or *Castles*) move in right lines, either up, down, or across the board, one or more squares at a time, backwards or forwards, but *never in a slanting direction*. The *Rook* and *King* possess the privilege of *castling*, an operation I shall presently explain.

  The *BISHOPS* move in diagonals, each on its own colour, one or more squares at a time, backwards or forwards. On the *King's* third square upward, the *Bishop* commands eleven squares.

  The *KNIGHTS* have a peculiar oblique move of their own. The

Knight can move over *another* piece *three* squares at a time ; that is, he leaps from the *square* he stands on—passes over *another*—and rests on the *third*. If he starts from a black square he will rest on a white, and *vice versâ*. From its place in the diagram the King's Knight has three moves—to the King's Bishop's third place, to the King's Castle's third, and to the place of the King's pawn; and thence, by a series of forward and sideway jumps, it has the power of passing on to every one of the sixty-four squares on the board. Of course the Queen's Knight possesses similar powers.

  THE PAWNS move straight forward one square at a time, except at the commencement of a game, when they have the privilege of moving two squares. But *they capture the enemy diagonally*. They are never allowed to retreat like the other pieces ; but if they can be pushed forward on to the last square of the opposite side, they may be changed for, or promoted to, any other working piece. Thus, you have two or more Queens, three or more Bishops, Castles, or Knights, in the course of a single game. The piece usually claimed for an advanced pawn, however, is the Queen ; hence the move is called *going to Queen*. You will soon discover that on a proper handling of the pawns much of the success of the game depends ; but of this anon. There is a move, too, peculiar to the pawns, which is little understood. Let me explain it. If a white pawn, say, has moved forward into the fifth square, and a black pawn, in its first move makes a jump of two squares, the *latter passes the empty space or field of its opponent*. Then the white pawn has the privilege

of removing the black one from the board and passing into the space he hitherto guarded. This is called taking "in passing" (*en passant*).

#### THE POWER OF THE PIECES.

The Pawn is considered the unit; a Knight is worth three Pawns; a Bishop four Pawns; a Rook five; a Queen eight. The King, which cannot be taken, is not brought into the calculation.

A King and Queen, King and Rook, King and two Bishops, King, Bishop, & Knight	}	Can win against a King.
--	---	----------------------------

A King and Queen can win against	}	A King and Rook, King and two Bishops, King and two Knights, King, Bishop & Knight.
-------------------------------------	---	--

A King, Rook, & Bishop can win against	}	A King and Rook.
---	---	------------------

A King, two Bishops, and Knight can win against	}	A King and Rook.
---	---	------------------

A King and Bishop can usually draw against a King and Rook.

A King and Bishop, or a King and Knight, cannot, under any circumstances, win against a King.

#### EXPLANATION OF THE TECHNICAL TERMS USED IN THE GAME.

The student having made himself acquainted with the proper method of placing the pieces, and learned their separate moves, inquires naturally how the game is played and won. See: the



whole art and mystery of the game consists in forcing the opposite King into such a position that, with any other piece he would be liable to be taken. When such a force can be brought against him as allows him no escape, either by capture of the attacking pieces or otherwise, he is *checkmated*, and the game is lost. But this requires further explanation.

**CHECK AND CHECKMATE.**—The King, as before observed, *always remains on the board and cannot be taken like the other pieces*. When, therefore, he is attacked by a piece or pawn, he is said to be *in check*—a position of which the player receives warning by his opponent crying *check!* Under such circumstances, he must do one of these three things :—He must move out of check, interpose a man, or take the piece—the piece that attacks him. In taking a piece, the King, equally with the other pieces, moves on to the square previously occupied by his opponent. If the King can do neither of these things he is said to be *checkmated*, and his game is lost. There are several kinds of check :—*Simple check* is when the King is attacked by a single Piece or Pawn. *Discovered check* is when, by removing a Piece or Pawn from before a checking piece, an attack from the latter is opened or discovered. *Double check* occurs when the adverse King is attacked by two pieces at one and the same time. The Double check of course occurs in consequence of a Discovered check.

Place the pieces thus :—

White.  
*K. at his 5th sq.*

Black.  
B. at K.'s R.'s sq.  
Kt. at K.'s B.'s 3 sq.

Now, by removing the Knight to his Queen's second square, or to the King's Knight's fifth square, you both *discover check* and give *double check*. Then there is what is called *Perpetual check*, which occurs when the opposing forces can occupy such a position as allows the adverse King no escape from one attack without rendering himself liable to another. This may occur when the King is attacked by one or more Pieces; and if the player insists on repeating the check, the game is ended by being *drawn*. Place the pieces thus, and you will see that a single Queen can draw the game by *perpetual check* against two Queens.

Black.

White.

K. on Q.'s R.'s sq.

Q. on her 5th.

Q. on her Kt.'s sq.

Q. on Q.'s R.'s 2 sq.

*Stalemate* is that position of the King in which, though not in check, *he cannot move without going into check*. Stalemate is a drawn game. It must be understood, however, that stalemate is not effected, while the player attacked has any other piece or pawn to move. *Smothered Mate* is a term employed when the King is so surrounded by his own men that he cannot escape the attack of the adverse Knight.

**DRAWN GAME.**—If neither player can checkmate his opponent, the result is a drawn game. The several situations in which the game is drawn are—by stalemate; by perpetual check, or when both parties persist in acting on the defensive; when the forces on each side are equal or nearly so; as Queen against Queen, Rook against Rook, and so on; and no effective result can be

obtained; or when, having sufficient force, the attacking party is unable to effect checkmate in *fifty moves* from the time his opponent begins to count.

**CASTLING.**—Once in every game the King has the privilege of moving two steps. This is done in the move called *Castling*, and is performed in combination with either of the Rooks. It is performed in this way:—If the space between the King and Rook be unoccupied, the King moves two squares to the right or left, and the Rook is brought to the square next the King on the side farthest from the corner from which it was moved. The player cannot Castle—if either King or Rook has been previously moved; if the King passes over or rests on a square commanded by an opponent's piece; or if the King be at the moment in check.

**EN PRISE.**—A piece attacked by another is said to be *en prise*; that is, in danger of being taken.

**TO INTERPOSE** is to bring a piece between your King, when in check, and the attacking piece. This term is also used when you cover your opponent's attack on any other piece with one of your own.

**WINNING THE EXCHANGE.**—When you take a Queen for a Rook, a Rook for a Bishop, or a Bishop for a Knight, you are said to win the exchange.

**MINOR PIECES.**—The Knight and the Bishop are so called. It is usual to call the King, Queen, Rook, Bishop, and Knight, *Pieces*, and the Pawns *Men*.

**RANK AND FILE.**—As the pieces stand on the board at the commencement of the game, they

are in two *ranks*, the Pawns before the superior pieces, after whom they are called, as the King's Pawn, Queen's Bishop's Pawn, &c. The horizontal rows of squares are termed *ranks*, and the vertical squares *files*.

**DOUBLED PAWN.**—When two of your Pawns stand on the same file, the front one is called a Doubled Pawn.

**ISOLATED PAWN.**—A Pawn standing alone, without the protection of another Pawn or Piece.

**PASSED PAWN.**—When a Pawn has advanced to a square unguarded by a Pawn belonging to the opposite player, it is called a Passed Pawn.

**TO TAKE EN PASSANT.**—When a Pawn has advanced to the fifth square, and the opposite player pushes a Pawn two squares forward, as his first move, the other Pawn has the privilege of capturing him in passing; that is to say, the Pawn that has passed over the square guarded by the advanced Pawn, is liable to be captured just as if it had moved only one square; or it may be allowed to remain, at the option of the other player. A Pawn only, and not a Piece, can be taken *en passant*.

**QUEENING A PAWN.**—When you are able to advance a Pawn to the eighth square of the file, you can exchange it for a Queen or any other piece. Thus, you may have two or more Queens, three or more Rooks, Bishops, or Knights, on the board at the same time. This peculiarity belongs to the modern game of Chess. According to Major Jaenisch, the Italians changed the advanced Pawn for any Piece already taken.

**FORCED MOVE.**—When a player can only make one single move, it is called a forced move.

**GAMBIT.**—This term is derived from the

Italians, who, when in wrestling, give their opponents some apparent advantage for the purpose of tripping them up. In Chess it is used when a Pawn or Piece is purposely abandoned by the player who has the first move. There are various kinds of Gambits—as the King's Gambit, the Muzio Gambit, &c.—but of these we shall have to speak by-and-by. The Pawn sacrificed is called the *Gambit Pawn*.

**J'ADOUBE.**—This term is used when a player touches a Piece or Pawn without the intention of moving it. It means, "I adjust; or replace."

#### CHESS NOTATION.

In the notation employed in Chess, the squares of each file are called after the superior pieces. Thus the King or Queen is said to be on his or her square; moving one pace forward, they are said to move to their second squares, and so on. The several pieces are thus designated—K. for King, Q. for Queen, R. for Rook, B. for Bishop, Kt. for Knight, Q. P. for Queen's Pawn, &c. The pieces on either side of the King are distinguished as K. B., Q. B., (King's Bishop, Queen's Bishop,) K. Kt. P., Q. R. P., (King's Knight's Pawn, Queen's Rook's Pawn,) and so forth.

In order that the young player may comprehend much that will follow, it is necessary that he should acquaint himself with the notation adopted by all English players, and generally in use throughout Europe. Having placed the men on the board, it will be seen that each side occupies two distinct *ranks* of men, on the first of *which stand the Pieces*, and on the second the *Pawns*. The eight squares on the first horizontal

line are distinguished by the names of the *Pieces* as they stand; and the *Pawns* take their names from the *Pieces* to which they belong. Thus we say, the King stands on his square, and moves one step forward at a time to King's second, third, &c.; and so of all the other *Pieces*. By a diligent study of the following diagram, it will be seen that the moves of both black and white are reckoned from *their own sides of the board* from their first squares to their eighth. Thus the White Queen's seventh square on her file is the Black Queen's second; the W. Kt.'s eighth is the B. Kt.'s first, and *vice versa* throughout.

## BLACK.

♚	♚	♚	♚	♚	♚	♚	♚
Q.R.8	Q.Kt.8.	Q.B.8.	Q.8.	K.8.	K.B.8.	K.Kt.8.	K.R.8.
♚	♚	♚	♚	♚	♚	♚	♚
Q.R.7	Q.Kt.7.	Q.B.7.	Q.7.	K.7.	K.B.7.	K.Kt.7.	K.R.7.
♚	♚	♚	♚	♚	♚	♚	♚
Q.R.6	Q.Kt.6.	Q.B.6.	Q.6.	K.6.	K.B.6.	K.Kt.6.	K.R.6.
♚	♚	♚	♚	♚	♚	♚	♚
Q.R.5	Q.Kt.5.	Q.B.5.	Q.5.	K.5.	K.B.5.	K.Kt.5.	K.R.5.
♚	♚	♚	♚	♚	♚	♚	♚
Q.R.4	Q.Kt.4.	Q.B.4.	Q.4.	K.4.	K.B.4.	K.Kt.4.	K.R.4.
♚	♚	♚	♚	♚	♚	♚	♚
Q.R.3	Q.Kt.3.	Q.B.3.	Q.3.	K.3.	K.B.3.	K.Kt.3.	K.R.3.
♚	♚	♚	♚	♚	♚	♚	♚
Q.R.2	Q.Kt.2.	Q.B.2.	Q.2.	K.2.	K.B.2.	K.Kt.2.	K.R.2.
♚	♚	♚	♚	♚	♚	♚	♚
Q.R.sq.	Q.Kt.sq.	Q.B.sq.	Q.sq.	K.sq.	K.B.sq.	K.Kt.sq.	K.R.sq.

## WHITE.

## B

In some of the new styles of chessmen, the King's Knight and Rook are distinguished by a crown or other mark stamped on them, so that they may be known throughout the game. King's and Queen's Bishop are always known by the colour of the squares they occupy. Without a thorough knowledge of the above, or some other system of chess notation, it would be quite impossible for Herr Harwitz and Mr. Morphy to play, without seeing the board, or to play several games simultaneously, as they have done. But these feats are mere efforts of memory; and like Paganini on the violin with one string, are of little practical utility.

## CHAPTER II.

## THE ACKNOWLEDGED LAWS OF THE GAME.

THE laws of Chess are few and easily remembered. They are the same, or nearly so, in all the principal Chess clubs, though the actual terms employed to express them vary considerably. In the following rules I have endeavoured to give the sense of the laws, and at the same time avoid the verbiage of the chess-books.

I. The chess-board to be so placed that each player has a white corner square at his right hand.

[It is of no absolute consequence to the game whether a white or black square be at the right hand, but for the sake of uniformity the players have agreed to this arrangement.]

II. If a Piece or Pawn be misplaced at starting, the mistake must be rectified before the fourth move, or the game must proceed as the pieces stand.

[This also includes what is usually given as Law III. —namely: If a player has omitted to place all his Pieces or Pawns on the board, he may amend his error before four moves have been made, but not after.]

III. A player undertaking to give the odds of a Pawn or Piece, must remove the man before four moves on either side have been made, or his adversary may elect to recommence the game or play it out as it stands.

[In giving the odds of a Pawn, the K. B. P. is usually removed from the board.]

IV. Where no odds are given the players draw



lots for the first move, and afterwards take the move alternately.

[It is usual for the White to commence ; therefore, when Black wins the move, it is common to turn the board.]

V. If a piece be touched it must be moved. Having once left the piece it cannot be removed from the square it occupies.

[Except the player say *j'adoube* (I adjust). If the piece cannot be legally moved, the adversary may elect for the player to move his King or replace the piece.]

VI. The player giving the odds moves first.

VII. If a player take one of his own men by mistake, or touch a wrong man, or one of his opponent's men, or make an illegal move, his adversary may compel him to take the man, make the right move, move his King, or replace the piece and make a legal move.

VIII. A Pawn may be played either one or two squares at a time when first moved ; but in the latter case it is liable to be taken *en passant*, with any Pawn that could have taken it had it been played only one square.

IX. A player cannot Castle under any of the following circumstances :—1. If he has moved either King or Rook. 2. If the King be in Check. 3. If there be any Piece between the King and Rook. 4. If the King in moving pass over any square commanded by any one of his adversary's forces.

X. If a player give Check without crying "Check," his adversary need not take notice of *the Check*.

[*This law is subject to this exception: that two moves only may be made before the King is obliged*

to move out of Check, when the pieces must be replaced, and the proper moves made.

XI. If a player say Check without actually attacking the King, and his adversary move his King or take the piece, the latter may elect either to let the move stand or have the pieces replaced and another move made.

XII. If, at the end of a game, the players remain with equal forces, the defending player may call upon his adversary to mate in fifty moves or draw the game.

XIII. Stalemate is a drawn game.

XIV. Should any dispute arise, the question must be submitted to any disinterested bystander, whose decision is to be considered final.

#### ADVICE FOR YOUNG PLAYERS.

Always adhere to the laws of the game.

Never refuse to accept odds of a superior player.

When you find your game hopeless, do not prolong it, but retire gracefully.

Do not allow your hand to wander about the board from Piece to Piece: study the game, look well on the board to see that none of your principal Pieces are in danger, decide upon your next move, and make it. Indecision is fatal to success.

Accustom yourself to play indifferently with Black or White.

When you have the advantage in strength of pieces, keep it by judicious exchanges. Protect your Pawns; towards the end of the game, a Pawn is often as valuable as a Piece; when you can, protect a superior Piece with an inferior, *as a Queen with a Bishop.*

Do not allow your Queen to wander too far from  
her lord, for the sake of winning a Pawn.

KEEP YOUR TEMPER!

---

We will now, as a preliminary to our further  
instructions, give the moves of an actual game :—

### KING'S KNIGHT'S OPENING.

White.	Black.
1 P. to K.'s 4	1 P. to K.'s 4
2 K. Kt. to B.'s 3	2 Q. Kt. to B.'s 3
3 P. to Q.'s B.'s 3	3 P. to K. B.'s 4
4 P. to Q.'s 4	4 P. takes Q.'s P.
5 P. to K.'s 5	5 P. takes Q. B.'s P.
6 Q.'s Kt. takes P	6 K. B. to Q. Kt.'s 5
7 Q. B. to K. Kt.'s 5	7 K. Kt. to K.'s 2
8 K. B. to Q. B.'s 4	8 P. to Q.'s 4
9 P. takes P. in passing	9 Q. takes P.
10 Q. to K.'s 2	10 Q. Kt. to Q.'s 5
11 Kt. takes Kt.	11 Q. takes Kt.
12 Castles on K.'s side	12 Q. B. to Q.'s 2
13 Q.'s Kt. to Q.'s 5	13 Castles on Q.'s side
14 Q. B. takes Kt.	14 B. takes B.
15 Kt. takes B. (ch.)	15 K. to Kt.'s sq.
16 K. R. to Q. sq.	16 Q. to K. R.'s 5
17 B. to Q. Kt.'s 3	17 Q. to K. R.'s 3
18 R. to Q.'s 2	18 P. to K. B.'s 5
19 K.'s R. to Q.'s sq.	19 P. to K. B.'s 6
20 Q. takes P.	20 P. to Q. R.'s 3
21 R. takes B.	21 R. takes R.
22 R. takes R.	22 Q. to her B.'s 8 (ch.)
23 Q. to her sq.	23 Q. takes Kt.'s P.
24 R. to Q.'s 8 (ch.)	24 R. takes R.

White.	Black.
25 Q. takes R. (ch.)	25 K. to R.'s 2
26 Kt. to Q.'s B.'s 6 (ch.)	26 P. takes Kt.
27 Q. takes P. (ch.)	27 K. to Q. R.'s sq.
28 Q. takes P. (ch.)	28 K. to Q. Kt.'s sq.
29 Q. to Q. Kt.'s 6 (ch.)	29 K. to Q. R.'s sq.
30 B mates	or Q. B.'s sq.

By an attentive study of the above game, the student will soon discover the why and the wherefore of the different moves. But as he has yet much to learn, let him read the next chapter with care and an inquiring spirit.

## CHAPTER III.

### HOW TO CHECKMATE.

WE now, having made ourselves acquainted with the first principles of Chess, come to consider the best and easiest methods of checkmating with pieces against pieces. With young players, and even with some who are advanced in the practice of the game, it sometimes happens that the pieces are exchanged so frequently, that in the end one player is left with a much superior force. The student should therefore accustom himself to practise the most common and obvious class of checkmates—those consisting of the King and one or two pieces against a King alone, or a King with few supporters.

The most simple of all checkmates is that of a

#### KING AND QUEEN AGAINST A KING.

All that it is necessary to do in this case is to drive the opposite King to one side of the board, and bring up your own King, when mate may be effected in a few moves. To exemplify this, place the Black King on his square, and the White King and Queen on their squares. White can then, in spite of all his adversary may do, *compel mate* in about eight moves, with a single *check*.

White, having the move, advances his Queen to her sixth square, which has the effect of confining the Black King to two rows of squares. You then advance with the White King till only one square remains open between the two monarchs, and mate. But you must beware of stalemating the Black. See the following:—

## POSITION I.

White.	Black.
K. at K. B.'s 6 sq.	K. on his sq.
Q. at her 6 sq.	

Now, the White, having the move, mates at once by moving to K.'s seventh square; but if Black have to move, it is a drawn game by stalemate, seeing that the Black K. cannot move without going in check. Always remember that, to mate with the Queen, it is necessary that the two Kings should be opposite each other, or at the distance of a Kt.'s move. Examine

## POSITION II.

White.	Black.
K. at his Kt.'s 6 sq.	K. at his R.'s sq.
Q. at her Kt.'s 7 sq.	

Here the White, having the move, can mate on either of five squares—namely, Q. R.'s eighth, Q. Kt.'s eighth, Q. B.'s eighth, K. Kt.'s seventh, or K. R.'s seventh. And if the Black moves first, mate is equally certain by either of the above moves, except the last, which, if made, would allow the Black another move, to his Bishop's square.

## POSITION III.

White.

Black.

K. at his B's 6 sq.

K. on his Q.'s sq.

Q. at her B.'s 6 sq.

White can now mate in two moves, but if he places his King on his own sixth square, Black is stalemated as before. The proper move, therefore, is to place the Queen on her Knight's seventh, when the Black King *must* move to his own square, and accept mate, by White playing his Queen to King's seventh. As the pieces stand in the above position, Black, with the move, is stalemated. This will show the young player how careful he ought to be in advancing his Queen, for the very power of this piece renders the tyro liable to stalemate his adversary by a single false move.

It is not necessary that instances of this nature should be multiplied, the careful student of Chess being once aware of the principle to be adopted and the error to be avoided. The Queen can always checkmate an unsupported King, from any part of the board, in from five to twelve moves. Place the pieces in the following order, and try

## POSITION IV.

White.

Black.

K. at his sq.

K. at his Q.'s third.

Q. at her B.'s sq.

The Queen can of herself force the adverse King to the side of the board; but as a certain quantity of work is generally more easily *performed* by two persons than by one, so it will be

found easier to mate with the assistance of the King. Thus :—

White.	Black.
1 Q. to K. Kt.'s 5	1 K. to his 3
2 K. to his 2	2 K. to Q. 3
3 K. to his 3	3 K. to his 3
4 K. to his 4	4 K. to Q.'s 3
5 Q. to K. Kt.'s 6	5 K. moves
6 K. advances	6 K. moves
7 Q. mates	

It will be seen that one check, or at most two checks, will win the victory. *Avoid useless checks* is an axiom in Chess that should never be forgotten.

#### CHECKMATE WITH THE ROOK.

The power of the Rook at the end of the game is almost equal to that of the Queen. It is necessary, in order to compel mate with the Rook, that the Kings should stand opposite each other with only an open square between, or that the attacked King should be in a corner square with the other King distant only a Knight's move. Next to the Queen, the Rook is the most important piece on the board. In the early part of the game he has few opportunities for action, but towards the end, when the pieces get changed off and the board becomes clear, especially after the removal of the Queens, the Rook is almost irresistible as an attacking piece. With young players it is common to exchange Rooks early in the game. This is a mistake, for we should never forget that it is easier to win with a King and Rook than with a King and two Bishops, or even



with a King, Bishop, and Knight; while it is impossible to win with two Knights without the assistance of a Pawn. Do not be too anxious to bring your Rooks *too* early into play; but after you have castled, then let the Rooks support each other, and defend your King on his own rank.

*Doubled Rooks*—that is, one Rook placed before the other—are very powerful, and, in fact, more than equal to a Queen. It is good play to post a Rook on your adversary's second rank, as it prevents the advance of his King. But while you are thus careful of your own Rooks, endeavour by all means to prevent your opponent from doubling his. This you may do, either by pushing on a Pawn or posting a Knight or Bishop on the diagonal the second Rook would occupy. It is generally better play to defend your Rooks than to exchange, should your adversary offer to do so; without, indeed, you see an *evident advantage in the change*. It is a very powerful reason for bringing your pieces early into play that the Rooks are comparatively useless at home, and cannot be advantageously worked except in a tolerably clear field.

To checkmate with a Rook is very easy, when opposed to a King alone. All you have to do is to advance your Rook, so as to confine the King to as small a portion of the board as possible, and then to push forward your own King, till the two monarchs stand directly opposite each other. This may be accomplished from any part of the board in about nine moves. With two Rooks against one, the readiest way to effect *mate* is to force an exchange, and then work on *with the single Rook*. It is almost needless that

I should illustrate this by examples ; but, by way of exercise, I give the following position, which was discovered by the celebrated Stamma :—

White.	Black.
K. on his Q.'s 8	K. on his Q.'s 3
R. on Q. R.'s 7	R. on K. R.'s 5
R. on Q. B.'s 5	

Here it will be seen that Black, with the move, can mate immediately ; and even without the move, it would seem that he must at least draw the game, because White cannot at the same time prevent the mate and protect the Rook next the adverse King. But let us see. By playing thus, White, with the move, wins the game :—

White.	Black.
1 R. to K. R.'s 5	1. R. takes R.
2 R. to Q. R.'s 6 (ch.)	2 K. moves
3 R. to Q. R.'s 5 (ch.)	3 K. moves
4 R. takes R.—and wins.	

If Black declines to take the offered Rook, White wins equally the same, because he is then enabled to give check at his next move.

*Rook against Rook* is a drawn game.

*Rook against Knight* usually wins.

It is generally admitted by first-rate players, now-a-days, that *Rook and Bishop against a single Rook* is a drawn game.

*Rook and Pawn against Rook* ought to win.

*Rook and Pawn against a Bishop* ought to win.

*Rook ought to draw the game against Rook and Knight.*

## THE BISHOP AND KNIGHT.

It will have been observed by those who have noticed Mr. Morphy's style of play, that he generally confines his attack to one side of the board. This he accomplishes by a judicious use of his Bishops and Knights. Young players very frequently change away these Pieces in the early part of the game, which is injudicious. The Bishop is generally considered as of rather more value than the Knight; but towards the end of the game the Knight is a very powerful piece. In the centre of the board the Bishop attacks and defends thirteen squares, towards the side eight or nine, and in a side square only seven. The King's Bishop is considered the most powerful at the beginning of the game, because it can check the King on his own square, or after he has castled. It is sometimes good play to give check with the Bishop, if by so doing you oblige the King to move, and thus prevent him from castling. Two Bishops can checkmate, but two Knights cannot, without the assistance of a Pawn.

A Knight is generally considered to be worth three, and in some situations four pawns. In the centre of the board he attacks eight squares, but as he moves towards the side his power sensibly decreases. He cannot be taken by any Piece he attacks except the opposite Knight, and his attack cannot be counteracted by interposing any other Piece. He is a dangerous opponent, *because he makes his attack without putting himself en prise*, and can give check and fork *another Piece at the same move*. A curious

problem, often stated by writers on Chess, shows how the Knight may pass on to every square on the board without stepping on one square twice. The simplest way of effecting this object is that invented by M. Demouvre, which is as follows :— The Knight starts from the top right-hand corner, and passes completely over the board in a series of jumps, by which the outer squares are first filled.

34	49	22	11	36	39	24	1
21	10	35	50	23	12	37	40
48	33	62	57	38	25	2	13
9	20	51	54	63	60	41	26
32	47	58	61	56	53	14	3
19	8	55	52	59	64	27	42
46	31	6	17	44	29	4	15
7	18	45	30	5	16	43	28

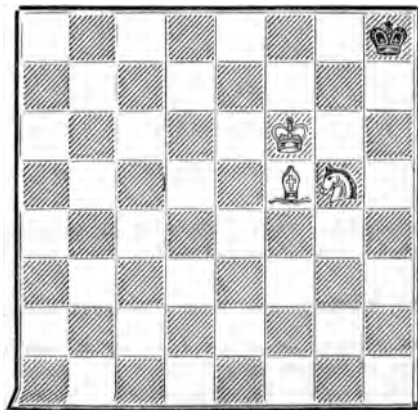
Several other ways of effecting this object are known, but the above will suffice.

#### KING, KNIGHT, AND BISHOP AGAINST KING.

This is one of the most difficult and interesting endings of games that I know of. As it is impossible to checkmate with two Knights, so the mate with Knight and Bishop is seldom accomplished by inferior players within the

given fifty moves. The secret, as in the mate with two Bishops, is not only to drive the adverse King into a corner, but it must be the corner commanded by your Bishop. Suppose you start with the pieces on their several squares, your first efforts must be to drive the single King on to the last line, whence, by a series of ingenious moves, you force him into the fatal corner, from which there is no escape. But a more difficult position still occurs in the "Palamède," and is quoted by Mr. Staunton. Here the King is in the corner *not* commanded by your Bishop. You have therefore to drive him into a white corner. That the student may better understand the position, I subjoin it in a diagram.

BLACK.



WHITE.

Now, what the player has to do in this case is to keep close to his adversary and drive him round. Thus :

White.	Black.
1 Kt. to K. B.'s 7 (ch.)	1 K. to Kt.'s sq.
2 B. to K.'s 4	2 K. to B.'s sq.
3 B. to K. R.'s 7	3 K. to his sq.
4 Kt. to K.'s 5	4 K. to K. B.'s sq.
5 Kt. to Q.'s 7	5 K. to his sq.
6 K. to his 6	6 K. to Q.'s sq.
7 K. to Q.'s 6	7 K. to his sq.
8 B. to K. Kt.'s 6 (ch.)	8 K. to Q.'s sq.
9 Kt. to Q. B.'s 5	9 K. to Q. B.'s sq.
10 K. B. to his 7	10 K. to Q.'s sq.
11 Kt. to Q. Kt.'s 7 (ch.)	11 K. to Q. B.'s sq.
12 K. to Q. B.'s 6	12 K. to Q. Kt.'s sq.
13 K. to Q. Kt.'s 6.	13 K. to Q. B.'s sq.
14 B. to K.'s 6 (ch.)	14 K. to Q. Kt.'s sq.
15 Kt. to Q. B.'s 5	15 K. to Q. R.'s sq.
16 B. to Q.'s 7	16 K. to Q. Kt.'s sq.
17 Kt. to Q. R.'s 6 (ch.)	17 K. to Q. R.'s sq.
18 B. to Q. B.'s 6 (mate)	

If, at his fourth move, Black King had moved to his Queen's square, White would have answered with Bishop to Queen's third, and so have prolonged the mate by a move or two. But if the White play well, observing always the rule of the above moves, and allowing the Black King never to get away into the middle of the board, mate is inevitable. But the greatest care must be observed, or the sable monarch will escape, and you will have all your work to do over again, and so perhaps allow your opponent to gain the fifty moves that entitle him to claim

a draw. Not to weary the student with too much teaching, let him practise *and conquer*, the principle of the above moves.

#### CHECKMATE WITH THE BISHOPS.

In ordinary games between ordinary players the endings are usually confined to a few simple and well-understood methods. We have seen how a Queen, opposed to inferior pieces, wins. In the majority of cases, a Queen would win against two Rooks from her power of checking and forking at the same move; though if the Rooks, with the move, can support each other, they may certainly force an exchange and win. The Queen may generally be said to win against two Bishops; but numerous instances occur in actual play in which the Bishops draw the game. Mr. Walker gives the following position as one in which Black must submit to a draw.

White.

Black.

K. at K. Kt. 4

K. at Kt. 2

Q. at Q. R. 4

Bs. at K. Kt. 3, and K. B. 3

With the Queen or Rooks on the board, mate is comparatively easy, but when you are left with two Bishops opposed to a single King or a King and Pawn, the mate within the stipulated fifty moves becomes a matter of difficulty. But, conquer the principle of this checkmate, and its practice is easy enough. The whole philosophy of the matter is this, the King *must* be forced into one of the corners, or certainly into a square adjoining, when mate follows as a matter of course. But beware of giving a number of useless checks; support your Bishops with the King,

and then you may give mate with two, or at most, three checks. So long as you continue to check with one or other of the Bishops, so long may your adversary keep in the centre of the board. Place the pieces on their own squares, and gradually advance your King, while at the same time you draw a line of demarcation with your Bishops, across which the opposite King cannot pass. In less than twenty moves you will be able to mate. Instead, however, of giving the actual moves, I leave my young readers to work out the solution for themselves. But let them remember that the power of the Bishops is just as great at a distance as when close to the adverse King.

Take also the following position and try. Mate may be given in about eight moves.

White.

Black.

K. at K. Kt. 5

K. at his sq.

B. at K. B. 5

B. at K. B. 4

#### ENDINGS OF GAMES WITH PAWNS AGAINST PAWNS.

It will have been seen by the intelligent student that the successful ending of a game often depends on the proper management of the generally despised Pawns. It cannot be too often impressed upon the attention of the tyro that the reckless sacrifice of a Pawn in the beginning of a game is fatal, in particular situations; while, on the other hand, the judicious gambit leads to fortune. Numerous games by fine players illustrate this; I shall now show you how and in



what situations the King and Pawn win against the King alone.

With a *Rook's Pawn* you cannot win, if your opponent is able to move his King into the corner to which the Pawn is advancing. Not to encumber you with instructions, we will suppose the White King to advance in front of his Rook's Pawn, and the Black King to make towards the corner square. If the Black can, by any means, get into the corner, the White must defend his Pawn or lose it—and the game is drawn. But even without attaining that position, the single King can draw the game by stalemate.

Take the Pawn, however, on the next square:—

White.

Black.

K. at K. B. 6th

K. at K. Kt. sq.

P. at K. Kt. 6th

Now if White plays first he wins; if Black begins, the game is drawn: *e. g.*—

1 Pawn advances

1 K. to K. R.'s 2nd

2 K. to B.'s 7th

2 K. to K. R.'s 3rd

4 P. queens, and wins

Black begins:—

Black.

White.

1 K. to B.'s square

1 P. checks

2 K. to Kt.'s sq.

If the White King now moves to Knight's sixth square, Black draws by stalemate. If White moves elsewhere he loses the Pawn, and draws the game. Therefore, in this position, it would seem that the single King cannot be beaten. It is always important to *gain the opposition*; that is, to play your King opposite to your opponent's King. Thus, suppose, instead of giving

check on the seventh square, the White King had moved, then he might win if his opponent made one false move.

With the Pawn on Bishop's sixth, and the King in front or beside him, you must win against a single King, wherever the latter may be placed, because he cannot prevent your going to Queen. And so, also, of the King or Queen's file. The following may be taken as an unquestionable axiom in Chess: *When the player of a Pawn (other than the Rook's Pawn) is able to move his King in front of his Pawn on the sixth square, he must win, whether he have the move or not.* It is scarcely necessary to illustrate this. Let the student place the Pieces, and exemplify the fact for himself.

But take one other position.

White.  
K. at K. B.'s 4th  
P. at K.'s 3rd

Black.  
K. at K. B.'s 3rd

The winning of this game depends on the first move. If the White begins, the game is drawn, as the Pawn cannot advance to the eighth square without either being taken or giving stalemate; but if the Black begins, the White is able to keep the opposition, and Queen his Pawn. Thus:—

Black.  
1 K. to his 3 sq.  
2 K. to B. 3  
3 K. to B. 4  
4 K. to B. 3  
5 K. to B. 2  
6 K. to his sq.  
7 K. to Q. sq.

White.  
1 K. to his 4 sq.  
2 K. to Q. 5  
3 P. to K. 4 (ch.)  
4 K. to Q. 6  
5 P. advances  
6 K. to his 6  
7 K. to K. B. 7

And Black cannot be prevented from queening his Pawn and winning.

*Two Pawns against One ought to win*; but many instances of drawn games occur in play, in consequence of the player with the superior force neglecting to keep the opposition. Let the young player study Herr Szen's famous proposition.

---

#### POSITION OF THE PIECES.

White.

K. on his Q.'s sq.  
Ps. on Q. B.'s, Q. Kt.'s  
and Q. R.'s 2nd sqs.

Black.

K. on his own sq.  
Ps. on K. B.'s, K. Kt.'s  
and K. R.'s 2nd sqs.

The player who moves first wins by force. Let my readers try this before they seek a solution.

## CHAPTER IV.

### OPENINGS OF GAMES.

The various modes of attack and defence in the openings of games are known by their several names,—as the King's Knight's opening, the King's Bishop's opening, the King's Gambit, the Queen's Gambit, and irregular openings. Each of these are again subdivided. For instance, in the King's Gambit we have the Cunningham, the Salvio, the Cochrane, the Muzio, the Allgaier, King's Bishop's, and King's Knight's Gambits, besides the King's Rook's Pawn, and one or two less practised openings. Let us for the present consider—

#### THE KING'S GAMBIT.

I have already explained that the word Gambit is derived from an Italian term used in wrestling, where one player gives his opponent a temporary advantage, in order the more successfully to trip him up. Thus the sacrifice of a Pawn at the second or third move is termed the Gambit. The King's Gambit proper, or King's Knight's Gambit, is thus brought about. The first player moves Pawn to King's fourth square; his opponent answers by the like move, when the second move of the first player is Pawn to King's Bishop's fourth. The taking of the Pawn constituted the Gambit. If, instead of taking the Pawn, the second player advances, the game is

then known as the "Gambit refused." The regular defence to the King's Gambit is as follows :—

White.	Black.
1 P. to K. 4	1 P. to K. 4
2 P. to K. B. 4	2 P. takes P.
3 K. Kt. to B. 3	3 P. to K. Kt. 4

This last move of the Black is generally allowed to be the best he can adopt, or he may play P. to Q. 4, when White answers by taking the Pawn; or he may play—

4 P. takes P.	3 P. to K. B. 4
5 P. to Q. 4	4 P. to Q. 4
6 Q. B. takes P.	5 Q. B. takes P.
	6 K. Kt. to B. 3

And from this point the game is considered even. Or the player may castle at his fifth move in place of the above, which still leaves the game even. This opening leaves all the game before each player.

In order to exemplify this opening—in which the first player offers his Pawn at the second move—I subjoin a short game—

#### ILLUSTRATIVE OF THE KING'S GAMBIT.

White.	Black.
1 P. to K.'s 4	1 P. to K.'s 4
2 P. to K. B.'s 4	2 P. takes P.
3 K.'s Kt. to B.'s 3	3 P. to K. Kt.'s 4
4 K.'s B. to Q.'s B. 4	4 B. to K. Kt.'s 2
5 Castles	5 P. to K. R.'s 3
6 P. to Q.'s 4	6 P. to Q.'s 3
7 P. to Q.'s B. 3	7 P. to Q. B.'s 3
8 Q. to her Kt.'s 3	8 Q. to K.'s 2
9 P. to K.'s Kt.'s 3	9 P. K. Kt.'s 5

White.	Black.
10 Q.'s B. takes P.	10 P. takes Kt.
11 R. takes P.	11 Q.'s B. to Kt.'s 3
12 P. to Q.'s 5	12 Q.'s B. to K. Kt.'s 5.
13 P. takes Q.'s B.'s P.	13 B. takes R.
14 P. takes Kt.'s P.	14 Q. takes K.'s P.
15 P. takes R. (becom. a Q.)	15 Q. takes Q.
16 B. takes K.'s B.'s P. (ch.)	16 K. to B.'s sq.
17 B. takes Kt.	17 R. takes B.
18 B. takes Q.'s P. (ch.)	18 K. to K.'s sq.
19 Q. to K.'s 6 (ch.)	19 K. to Q.'s sq.
20 Q. to K.'s 7 (ch.)	20 K. to Q.'s B.'s sq.
21 Q. to Q.'s B.'s 7 (mate)	

The following are the principal *débuts* adopted by Staunton, Morphy, and the most celebrated players. These again are largely subdivided.

1. *The King's Gambit*, and its varieties, in which the King's Bishop's Pawn is advanced two squares by the first player at his second move.

2. *The King's Bishop's Opening*, by which name we distinguish all those games in which the first player brings out his King's Bishop at his second move.

3. *The King's Knight's Opening*, which gives the name to all games in which the first player advances his King's Knight at the second move.

4. *The Queen's Gambit*, in which the Queen's Bishop's Pawn is advanced two squares by the first player at his second move.

5. *The Gambits of the King's Knight*, in which the Knight is sacrificed by the first player for the sake of obtaining a good position ; and

6. *Irregular Openings*, in which division may be included all the openings not founded on one or the other of the above modes of play.

Having already said something about the King's Gambit, we will proceed to a brief consideration of

#### THE KING'S BISHOP'S OPENING.

For the sake of uniformity, we will suppose the White always plays first, though the attack and defence are of course the same whichever side begins. The game then commences thus:—

White.	Black.
1 P. to K. 4	1 P. to K. 4

The advance of King's Pawn two squares is the very best mode of opening the game for both players, because it allows Queen and King's Bishop to be brought into play. The second move of the White is—

2 K. B. to Q. B. 4	2 K. B. to Q. B. 4
--------------------	--------------------

which Black answers by a like move, acknowledged to be the best defence. In this position of the game, the Bishops attack the adverse King's Bishop's Pawn, his weakest point, and each player is able to castle as soon as he has moved his Knight. As the next move, White sometimes plays Queen's Pawn one square: this is bad, because it confines the King's Bishop. The best move is Queen's Bishop's Pawn one square, thus:—

3 P. to Q. B. 3	3 K. Kt. to B. 3
-----------------	------------------

This last move of the Black defends his King's

Bishop's Pawn from White Queen's attack ; and the White's move of the Queen's Bishop's Pawn affords another outlet for her Queen. The Black might have moved his Queen to the King's 2nd, his Queen's Pawn one, or Queen's Pawn two squares, with equal advantage. But White now plays—

White.

Black.

4 P. to Q. 4

4 P. takes P.

5 P. takes P., and attacks the Bishop.

White has now two Pawns in the centre of the board. It would be dangerous for Black to take King's Pawn, as White might advance his Queen to King's Bishop's 3rd, and threaten mate. Black, therefore, either retires his Bishop or gives check with it. Suppose he moves—

5 B. to Q. Kt. 3

White replies by—

6 Q. Kt. to B. 3, and 6 Castles

White now defends his King's Pawn, and prevents Black from advancing his Queen's Pawn two squares. If, instead of castling, Black should take King's Pawn, it is not well for White to change Knights directly, as that would allow Black to advance Queen's Pawn two squares. The next best move for the White, supposing his game to have proceeded thus far, is—

7 K. Kt. to K. 2

7 P. to Q. B. 3.

White now is enabled to castle, and Black may be tempted to take King's Pawn. From this point White has the best of the game. He moves—

8 K. B. to Q. 3, to avoid changing K. P. for Q. P.,



and then, whatever Black does in reply, White has a very strong position. But we must consider for a moment how this advantage has been gained. Instead of retiring his Bishop at the fifth move, Black should have given check, when White must have covered with his Knight, or Bishop, and Black would have gained by the exchange, or obliged his opponent to lose his Queen's Knight's Pawn. It was probably weak play for Black to bring out his Knight at his third move, instead of moving as suggested. Suppose Black had adopted the other mode of play. We go back to his fifth move :—

White.

Black.

5 K. B. to Q. Kt. 5 (ch.)

White interposes his Knight or Bishop, suppose—

6 Q. B. to Q. 2

6 B. takes B. (ch.)

7 Q. takes B.

White now Castles, and the game is even.

#### KING'S KNIGHT'S OPENING.

We now come to the consideration of other defences to the King's Knight's attack. One of the worst modes of defending the King's Pawn is King's Bishop's Pawn one square. Just try it :—

White.

Black.

1 P. to K. 4

1 P. to K. 4

2 K. Kt. to B. 3

2 P. to K. B. 3

3 Kt. takes P.

3 P. takes Kt.

It would now appear that you have lost a Knight.

for a Pawn; but let us pursue the game, and see how the matter stands. White now plays—

White.

Black.

4. Q. to K. R.5 (ch.)

Black's only answer is to move his King, or to interpose his King's Knight's Pawn. If he does the first, White's Queen takes the Pawn, gives check, and wins; if he moves

4 K. Kt. P. one sq.,

then Queen takes Pawn, gives check, and takes the King's Rook :—

5 Q. takes P. (ch.)      5 Q. B. or Kt.

6 Q. takes R.                      interposes.

White has now a Rook and Pawn for a Knight, and decidedly the best of the game.

Now let us go back to Black's second move, and suppose he defends his King's Pawn by a counter-attack thus :—

1 P. to K. 4

1 P. to K. 4

2 K. Kt. to B. 3

2 Q. Kt. to B. 3

Here the game is even, and White moves out his Bishop—

3. K. B. to Q. B. 4,

and then White has the advantage.

We thus see that the true answer to the King's Knight's attack is Queen's Knight to Queen's Bishop's 3rd. Another variation of Black's defence is as follows :—

1 P. to K. 4

1 P. to K. 4

2 K. Kt. to B. 3

2 Q. to K. B. 3

3 K. B. to Q. B. 4

3 Q. to K. Kt. 3.

Now, if Knight takes Pawn, Black Queen takes King's Pawn, gives check, and wins the Knight: if White defends Black's check with his Queen, White takes Queen's Bishop's Pawn, and wins the Bishop, or changes Queens, and gets the best of the game. Or, if White Queen retires to her square, Black can again give check.

We will now examine another mode of defence for Black, the only objection to which is that it confines the King's Bishop. The first two moves of the White are the same as before :—

White.	Black.
1 P. to K. 4	1 P. to K. 4
2 K. Kt. to B. 3	2 P. to Q. 3
3 P. to Q. 4	3 P. takes P.
4 Q. takes P.	4 Q. Kt. to B. 3

attacking White's Queen. White attacks in return—

5 K. B. to Q. Kt. 5,

which Black replies to by—

6 Q. to her square	5 Q. B. to Q. 2
7 Kt. takes Kt.	6 Q. Kt. to K. 4
8 Q. to her 5	7 B. takes B.
9 Q. takes Q. P. (ch).	8 Q. P. takes Kt.
10 K. B. gives check, which is answered by the advance of Black's Pawn.	9 Q. B. P. interposes.

And from this point Black also has the best of the game, and thus we discover that, after all, the true defence to the King's Knight's attack is the advance of Queen's Knight to Bishop's third square.

---

Let us now examine a different mode of defence to be adopted by Black in answer to the advance of K. Kt. to B. 3. We have seen that, hitherto, the only safe reply is Q. Kt. to B. 3; let us see what comes of the move, known among players as PETROFF'S ATTACK—

White.	Black.
1 P. to K. 4	1 P. to K. 4
2 K. Kt. to B. 3	2 K. Kt. to B. 3
3 P. to Q. 4	

This last move of the White was first adopted by Petroff, the famous Russian player. It is safe enough; but not, perhaps, quite so good as taking the Pawn. Black defends his position by moving—

3 K. P. takes P. (best)

and White then advances King's Pawn one square, and attacks the Knight—

4 P. to K. 5

Black then either advances with his Knight to King's fifth, or moves his Queen to King's second, so as to prevent White's Pawn from taking the Knight, which he cannot now do, as he would leave his King in check. Suppose, then, he moves—

4 Q. to K. 2

the game thus proceeds :—

5 Q. to K. 2	5 Kt. to Q. 4
6 Kt. takes P.	6 P. to Q. 3
7 P. takes P.,	

- and attacks the Queen. Black's best play now is to change Queens—

White.

Black.

8 B. takes Q.

7 Q. takes Q. (ch.)

8 K. B. takes P.

and the game is even.

#### VARIATION I.

Moves as before.

4 Kt. to K. 5

5 Kt. takes P.

This is the best move for the White; though he may safely move King's Bishop to Queen's third, and attack the Knight.

5 P. to Q. 3

Black may move King's Bishop to Queen's Bishop's fourth, and attack the White Knight, or Queen's Pawn two squares with equal safety.

6 P. takes P.

6 K. B. takes P.;

or Black may take the Pawn with his Queen, and so prevent the White Knight from moving, without endangering a change of Queens.

7 K. B. to Q. B. 4

7 K. B. to Q. B. 4

8 Q. B. to K. 3

8 Castles

9 Castles

and the game is again even.

#### VARIATION II.

3 Kt. takes P.

4 K. B. to Q. 3

4 P. to Q. 4

5 Kt. takes P.

and from this point the opening offers no advantage to White.

If Black, in answer to White's second move, advance Queen's Pawn two squares, he has rather the worst of it, and will be obliged to sacrifice a Knight. This, however, is no great disadvantage to a fine player in this opening, as was proved by Mr. Cochrane some years since.

---

Before we dismiss this fine opening, it will be well to examine a few remaining methods of defence left to the second player. Each player having advanced his King's Pawn two squares, the first moves his King's Knight to Bishop's third—

White.

- 1 P. to K. 4
- 2 K. Kt. to B. 3

Black.

- 1 P. to K. 4

We have seen the effect of Black replying by moving Pawn to King's Bishop's third—he lost the game. The advance of either of his centre Pawns we have also seen to be a loss, or at least no gain, to the Black. The counter-attack by Queen's Knight to Bishop's third we found to result in advantage; and the advance of Queen to King's second we saw confined the King's Bishop. Other ways of defending King's Pawn have been examined and found to be defective. But now, instead of defending the Pawn, suppose Black determines to make an independent attack. We open as usual—

White.

- 1 P. to K. 4
- 2 K. Kt. to B. 3

Black.

- 1 P. to K. 4

and now Black moves—

- 2 P. to Q. B. 3

We will play a few moves of an actual game in illustration of this move of the Black—

- |                     |                  |
|---------------------|------------------|
| 3 Kt. takes K. P.   | 3 Q. to K. R. 5  |
| 4 Q. to K. B. 3     | 4 K. Kt. to B. 3 |
| 5 P. to Q. 3        | 5 Q. to K. R. 4  |
| 6 Q. B. to K. B. 4  | 6 P. to Q. 3     |
| 7 K. Kt. to Q. B. 4 | 7 Q. takes Q.    |
| 8 P. takes Q.       | 8 P. to Q. 4     |

White has now a doubled Pawn; and by his last move, Black attacks King's Knight, and obtains a very strong position. Black has broken up White's centre Pawns and has the best of the game. For, if White attacks King's Knight in return, he still has no advantage, for Black can move his Knight, and still retain his position. In the end, White will have to move his King without castling, or else consent to lose his Queen's Rook's Pawn, or double another Pawn on the exchange of Knight for Bishop.

Let us try another reply to White's second move.

If Black replies by moving King's Knight to Bishop's third, it simply leads to a drawn game between even players. In moving Queen's Knight to Bishop's third square, Black has not only the advantage of a counter attack, but he also defends his centre. It will nearly always be found advantageous for the defending party to

castle early in the game, or he will have to move his King: *par exemple*, in the regular GIUOCO PIANO of the Italians:—

White.	Black.
1 P. to K. 4	1 P. to K. 4
2 K. Kt. to B. 3	2 Q. Kt. to B. 3
3 K. B. to Q. B. 4	3 K. B. to Q. B. 4
4 P. to Q. B. 3	4 K. Kt. to B. 3
5 P. to Q. 4	5 P. takes P.
6 P. to K. 5	6 K. Kt. to K. 5 (weak)
7 K. B. to Q. 5	

This is the best move for the White, as it forks the two Knights. If Black now takes Pawn with Pawn, White must exchange Pawns, and then Black can either give check with the Bishop, or take King's Bishop's Pawn with his Knight, and fork the Queen and Rook. Therefore from this point, Black has the best of the game. But if, instead of taking the Pawn, Black moves—

7 Kt. takes K. B. P.

The White King must take the Knight or lose his Rook. He takes the Knight—

8 K. takes Kt.;

Then Black take Pawn with Pawn, and discovers check with his Bishop. White King has now three squares to which to retreat. His safest place is, perhaps, King's Knight's third square. Well, then, the deduction I draw from this examination is, that the best answer to the King's Knight's attack is Queen's Knight to Bishop's third; in fact, the GIUOCO PIANO, to be followed,



on White advancing Queen's Bishop's Pawn one square, by King's Knight to Bishop's third, or Queen to King's second. In fine, the regular result of this opening is a safe and even game.

---

#### THE EVANS' GAMBIT.

One of the most popular variations of the Giuoco Piano is known by the above name, it having been invented a few years since by Captain W. D. Evans, of the Royal Navy. It is as follows :—

White.	Black.
1 P. to K. 4	1 P. to K. 4
2 K. Kt. to B. 3	2 Q. Kt. to B. 3
3 K. B. to Q. B. 4	3 K. B. to Q. B. 4
4 P. to Q. Kt. 4.	

This last move of the White constitutes the Gambit. The sacrifice of this Pawn—the least valuable on the board—is believed to result in advantage to the player. Indeed, on the first introduction of this Gambit, it was thought to be irresistible. What now has Black to do? If he retires his Bishop, White has the advantage; for he can either support the Gambit Pawn or attack the Knight. If Black takes the Pawn, he allows his Bishop to be drawn off the diagonal by which he attacks White's weakest point—his King's Bishop's Pawn—and opens two important diagonals for White's Queen's Bishop, besides enabling the first player to castle in safety. If, on the other hand, Black takes the Pawn with his Knight, you attack him with Queen's Bishop's Pawn, and he must retire to his former place (as

best), and you have a strong attack. But if, when Knight takes Pawn, you should take Black's King's Pawn with your Knight, you lose the game by your adversary moving his Queen to King's Bishop's third. The best move for Black is, notwithstanding present disadvantage,—

White.

Black.

4 B. takes P.

and the game then proceeds with evident advantage to the White :—

5 P. to Q. B. 3

5 B. to Q. B. 4 (best)

White usually castles as his next move, but some writers recommend the advance of Queen's Pawn two squares, attacking the Bishop ; but it is questionable whether this is the strongest attack. I prefer to castle.

6 Castles.

If, now, the Black Bishop moves to Queen's third White answers by Queen's Pawn two squares. But suppose the Black Bishop to move—

6 K. Kt. to B. 3

then White moves—

7 Kt. to K. Kt. 5

and Black—

7 Castles ;

and White has the better game.

But if Black, at his fifth move, retires his Bishop to Rook's fourth, White castles, and immediately afterwards advances Queen's Pawn two squares, and has a strong position.

A good defence for the Black is the following :—

Moves from 1 to 5 as before.

White.	Black.
	5 B. to R. 4
6 Castles	6 K. Kt. to B. 3
7 P. to Q. 4	7 P. to Q. 3
8 Q. to Q. Kt. 3	8 Castles ;

and White has still the best game.

#### VARIATION.

Moves from 1 to 5 as before.

	5 B. to Q. R. 4
6 Castles	6 P. to Q. 3
7 P. to Q. 4	7 P. takes P.
8 P. takes P.	8 B. to Q. Kt. 3 (best)

White's best play is—

9 Q. B. to Q. Kt. 2	9 K. Kt. to B. 3
10 P. to K. 5 (best)	10 P. takes P. (best)
11 Q. B. to R. 3	11 Q. B. to K. 3

which fully answers White's attack, and gives Black the best of the game.

---

The very best way of illustrating this interesting opening is to play an actual game, and show the youthful student the reasons of the moves. The five first moves being the same as before—

White.	Black.
6 Castles	6 P. to Q. 3 <sup>1</sup>
7 P. to Q. 4	7 P. takes P.
8 P. takes P.	8 B. to Q. Kt. 3
9 Q. B. to Q. Kt. 2	9 Q. B. pins the Kt. <sup>2</sup>
10 K. B. pins Q. K. <sup>3</sup>	10 P. to B. 3
11 B. to Q. R. 4 <sup>4</sup>	11 P. to Q. 4
12 P. takes P.	12 Q. takes P.
13 Q. Kt. to B. 3	13 B. takes K. Kt.
14 Kt. takes Q.	14 B. takes Q.
15 Kt. takes Q. B.	15 P. takes Kt.
16 Q. R. takes B.	16 K. B. P. one
17 Q. P. advances	17 Doubled P. one
18 P. takes Kt.	18 P. takes B.
19 P. takes P.	19 R. to Kt. sq.
20 K. R. chs.	20 K. to B. 2
21 Q. R. chs.	21 K. to Kt. 3
22 Q. B. to R. 3	

and White Wins easily.

It will be seen that Black's sixth move was weak, resulting in a rapid exchange of pieces, and eventual loss of the game.

#### QUEEN'S BISHOP'S PAWN'S OPENING.

He who would make himself thoroughly master of the noble game of Chess, must examine every possible style of play. This opening was pronounced unsound by the great Philidor, but more

<sup>1</sup> Instead of K. Kt. to B. 3.

<sup>2</sup> Weak play. K. Kt. to B. 3, as in the former game, would have been better.

<sup>3</sup> Might have played Q. to K. Kt. 3, which Black would have answered by Q. Kt. to B. 4, and eventually have secured a better game.

<sup>4</sup> If White moves Queen's Pawn one square, K. to K. B. square.

modern players have thought fit to call his judgment in question. It is, in fact, though not a very brilliant *début*, a perfectly safe opening for the first player, and may sometimes be adopted with advantage. The following are the moves. They are taken from a game played by Mr. Morphy in France:—

White.	Black.
1 P. to K. 4	1 P. to K. 4
2 P. to Q. B. 3 <sup>1</sup>	2 K. Kt. to B. 3 <sup>2</sup>
3 P. to Q. 4 <sup>3</sup>	3 Kt. takes P.
4 Q. P. takes P.	4 K. B. to Q. B. 4 <sup>4</sup>
5 Q. to K. Kt. 4 <sup>5</sup>	5 Kt. takes K. B. P. <sup>6</sup>
6 Q. takes K. Kt. P. <sup>7</sup>	6 K. R. to B. sq.
7 Q. B. to K. Kt. 5 <sup>8</sup>	7 P. interposes <sup>9</sup>
8 P. takes P. <sup>10</sup>	8 R. takes P.
9 B. takes R. and wins	

---

<sup>1</sup> This move gives the name to the opening.

<sup>2</sup> The safest answer. If Black had moved K. B. P. two squares, White would have taken the Pawn, and gained a slight advantage. At present Black's Kt. attacks White's K. P.

<sup>3</sup> If Black takes K. P. with Kt., you have a Pawn in exchange, or advance your Q. P. and obtain a strong position.

<sup>4</sup> A weak move. The better play would have been to have advanced Q. P. two squares.

<sup>5</sup> The best move; for though White's K. B. P. is attacking, your Queen is in a strong position.

<sup>6</sup> Attacking his Rook and Queen.

<sup>7</sup> Black cannot now take his Rook without danger.

<sup>8</sup> Attacking the Black Queen. If Black interposes his Bishop, White exchanges Bishops, and afterwards takes Kt. with his K.

<sup>9</sup> The best move under the circumstances.

<sup>10</sup> Good. If now Black takes his R., White checks with his P. and wins the Q.

Let my readers play this game from Black's fifth move; the latter taking K. B. P. and giving check. It will be found that White has still the best game. Or if, for Black's fifth move, he advances his Q. P. two squares, he will discover that White has the game notwithstanding. It is not necessary that we should give the moves. Try for yourselves.

### KING'S KNIGHT'S GAMBIT.

In a former page I explained the nature of the King's Gambit, which, it will be recollected, turns on the sacrifice of the King's Bishop's Pawn at the first player's second move, in order to break up his opponent's central position. After sacrificing the Gambit Pawn, the first player moves King's Knight to Bishop's third square, and so on. The opening known as the King's Knight's Gambit, is a variation of the King's Gambit, in which the first player advances the King's Rook's Pawn before bringing out his King's Bishop. The game opens thus:—

White.	Black.
1 P. to K. 4	1 P. to K. 4
2 P. to K. B. 4 <sup>1</sup>	2 P. takes P. 1 <sup>1</sup>
3 K. Kt. to B. 3	3 P. to K. Kt. 4 <sup>2</sup>
4 P. to K. R. 4	4 K. Kt. P. advances <sup>3</sup>
5 K. Kt. to K. 5 <sup>4</sup>	5 P. to K. R. 4 <sup>5</sup>
6 K. B. to K. B. 4 <sup>6</sup>	6 K. R. to his 2 <sup>7</sup>
7 P. to Q. 4	7 P. to Q. 3 <sup>8</sup>
8 Kt. to Q. 3 <sup>9</sup>	8 K. B. P. advances
9 P. to K. Kt. 3	

---

<sup>1</sup> As in the King's Gambit.

<sup>2</sup> Supporting the doubled Pawn.

<sup>3</sup> Better than taking his Pawn, as it obliges White

and White now has the best of the game. If White attack Queen with Bishop, Black checks with Pawn, and weakens your position. From its very nature, however, this may be considered a lost game for the White. Let my readers now pursue the game from this point.

#### KING'S ROOK'S PAWN'S GAMBIT.

This is an opening seldom adopted, but it is interesting as exhibiting another variety in our noble game. It commences thus :—

White.	Black.
1 P. to K. 4	1 P. to K. 4
2 P. to K. B. 4	2 P. takes P.

We now come to the variation from the King's Gambit, from which opening it derives its name.

to move his Kt. If Black had moved his K. B. P., White would have taken K. Kt. P., sacrificed his Kt., and afterwards given check with his Queen on K. R. 5, and speedily won the game.

<sup>4</sup> Kt. to his fifth constitutes the Allgaier Gambit, which we shall consider hereafter.

<sup>5</sup> The best move for Black.

<sup>6</sup> Threatening K. B. P. with Kt. or B. ; in either case disagreeable for Black.

<sup>7</sup> Or Black can play his Kt. to R. 3, and so defend his K. B. P.

<sup>8</sup> Von Der Laza suggests the advance of P. to K. B. 6, as better play, as then Black probably obtains the Kt.

<sup>9</sup> Kt. obliged to retreat, or he might move to his 6th, in which case, if P. took him, White would take K. Kt. with his B., and attack his R.

Instead of White playing King's Knight to Bishop's third, he moves

White.

Black.

3 P. to K. R. 4 ;

this move not only prevents Black from giving check with his Queen, but it also disables him from supporting the Gambit Pawn. Black's best play then is

3 K. B. to K. 2

attacking the advanced Pawn. To support his position, White plays

4 K. Kt. to B. 3.

It is clearly waste for Black now to take the Pawn, so he plays

4 P. to Q. 3,

which White answers by

5 P. to Q. 4.

If Black now replies by moving his King's Knight's Pawn two squares, White takes Pawn with Pawn; and if he recaptures Pawn with Bishop, you answer by advancing King's Knight's Pawn one square, and you have a strong position. Black's best play, therefore, is to pin the Knight :—

5 Q. B. to K. Kt. 5

White's best play is now to take the Gambit Pawn, for if he moves Queen's Knight to Queen's 2, he obstructs the advance of his Bishop, and allows his antagonist to move out his Knight and Castle.

6 K. B. takes P.      6 B. takes R. P. (ch.)

Now, if you take Bishop with Rook (you cannot



take it with Knight, or you lose your Queen), he takes Knight with Bishop, and attacks your Queen. Your better play, therefore, is to push on your Pawn, and attack the Bishop.

White.

Black.

7 P. to K. Kt. 3;

this obliges Black to retire his Bishop or lose it. He plays :—

7 K. K. B. to Kt. 4

8 B. takes B.

Black can now either take Bishop or Knight. If he takes the Bishop, he forces a change of Queens, he therefore takes the Knight.

8 B. takes Kt.

This obliges Queen to take Bishop.

9 Q. takes B.

9 Q. takes B.

White's next move is to bring out his Queen's Knight to prevent Black giving him check with his Queen on his Bishop's eighth.

10 Q. Kt. to B. 3.

From this point White has a good attacking position ; for he can move out his King's Bishop and threaten mate ; but this Black prevents by advancing his King's Bishop's Pawn :—

10 P. to K. B. 3

White may now rapidly bring the game to an issue :—

11 Q. to K. R. 5 (ch.)

11 P. to K. Kt. 3

12 Q. takes Q.

12 P. takes Q.

13 K. B. to Q. B. 4

13 Q. Kt. to B. 3

14 Castles on Q. side

14 Castles

15 Q. P. advances

15 Kt. to Q. R. 4

16 B. to Kt. 2.

Now, whatever Black does, White has the advantage of position, and *ought* to win. Let the student play out the game with a competent opponent from this point.

---

Before dismissing this opening, we may as well examine another kind of defence, which though powerful, depends for its success on the mode of attack adopted by the first player. Either colour may move first, but for the sake of uniformity, writers on chess have assumed that White always has the first move. The first three moves for each player are the same as before :—

White.	Black.
1 P. to K. 4	1 P. to K. 4
2 P. to K. B. 4	2 P. takes P.
3 P. to K. R. 4	3 K. B. to K. 2.

Now White varies the attack. Instead of moving out his Knight to defend the advanced Pawn, he moves—

4 Q. to K. Kt. 4 ;

to which Black replies by

4 K. Kt. to B. 3,

attacking the Queen ; or Queen's Pawn two squares, which we will examine presently. Presuming the Knight to be brought out, White takes Knight's Pawn, which is weak, as we shall see presently, or retires his Queen.

5 Q. takes K. Kt. P. 5 R. attacks Q.

The Queen must now retire to her Rook's 6th, or make a fearful sacrifice. She moves—

6 Q. to R. 6	6 K. B. to Q. 3
7 P. to K. R. 5	7 R. to K. Kt. 5
8 P. to K. 5,	

attacking Bishop and Knight. The best play for Black is now to take the Pawn, by which he secures a fine position and ought to win the game. If White now attacks the Rook with his King's Bishop, Black can advance the Gambit Pawn. If White takes the Pawn, Black threatens his opponent's Queen by moving first to his Queen's 3rd, and afterwards to his own square. We see, then, that this attack is bad for the White. We ~~must~~ try another game. Instead of taking King's Knight's Pawn with Queen, White, as his fifth move, takes the Gambit Pawn :

White.

Black.

5 Q. takes P.

5 Castles

6 P. to Q. 3

6 P. to Q. 4

7 K. P. advances,

attacking the Knight. 7 K. to R. 4,

attacking the Queen, who is obliged to retire. Her best move is, perhaps,

8 Q. to K. B. 2

8 P. to K. B. 3

White must take the offered Pawn, and Black has the better game.

We will now try the variation from White's fourth move. Instead of moving out his Knight, Black advances his Queen's Pawn two squares, which, at this point of the game, is considered the best move. Let the student replace the pieces, and play moves one to three as before.

4 Q. to K. Kt. 4

4 P. to Q. 4

5 Q. takes K. P.

5 P. takes P.

6 Q. takes P.

Now Black attacks with his Knight,

6 K. Kt. to B 3,

and Queen is obliged to retreat. She moves—

White.

Black.

7 Q. to K. B. 3 (best);

for, if Queen gives check, Black interposes his Bishop, and obliges her to move again. And we know how useful is the adage "avoid useless checks."

7 Castles

8 K. B. to Q. B. 4

8 Q. B. to Kt. 5,

attacking the Queen, which must be moved again. She therefore takes a Pawn and attacks Queen's Rook.

9 Q. takes Q. Kt. P.

9 Q. to Q. 3.

White cannot now take the Castle, for Black threatens mate by moving to King's Knight 6, and giving check. White, therefore, must come back into her own quarters,—

10 Q. to Q. Kt. 3.

This prevents Black's threatened move.

10 Q. Kt. to B. 3,

threatening to attack Queen and Bishop at his next move. From this point Black has decidedly the best game. From all which we deduce the fact that the best moves in this opening, for the White, are those given in the previous page. Play a few rapid moves, and try this,—

11 K. Kt. to B.

11 B. to K. 3

12 B. takes B.

12 Q. (or P.) takes B.

13 Q. takes Q.

13 P. takes Q.

14 Castles, &c., &c.

## THE ALLGAIER GAMBIT.

This fine opening turns on the sacrifice of a Knight in exchange for two Pawns. It was invented by the famous German player, from whom it has derived its name. It is, as can be seen, a variation of the King's Gambit. By it the first player acquires a strong attack; but if he is not *very* careful he soon *loses* any advantage he may have gained. Let us play a game by way of trial.

White.	Black.
1 P. to K. 4	1 P. to K. 4
2 P. to K. B. 4	2 P. takes P.

So far the King's Gambit. Now comes the variation,—

3 K. Kt. to B. 3	3 P. to K. Kt. 4
4 P. to K. R. 4	4 P. advances

If Pawn had taken Pawn, Knight would have retaken it, and White would have had the best of the game. If instead of advancing the Knight Pawn, Black had defended it with King Bishop's Pawn, White would attack with his Queen, and speedily induce a series of exchanges. White now plays—

5 K. Kt. to his 5th	5 P. to K. B. 3
---------------------	-----------------

This move of the White constitutes the Allgaier Gambit, the Knight having moved here purposely to be taken if attacked by either Pawn. Black's is a better move than attacking the Knight with

either of the Pawns, as it prevents the Queen from taking the King's Knight's Pawn.

White.

Black.

6. K. B. to Q. B. 4

6 K. Kt. to B 3

defending the King's Bishop's Pawn,

7 P. to Q. 4

7 P. to K. B. 3

attacking the Knight,

8 Q. B. takes P.

8 P. takes Kt. ;

this loss of the Knight constituting the Gambit. Now White can either take Pawn with Pawn or with Bishop, and attack the Queen. The best play is—

9 P. takes P.

which obliges Black to move his Knight, or lose it. He plays—

9 K. to K. B. 2

If Knight move to his own square, White moves Queen's Bishop to King's 5, attacking the Rook.

10 P. advances,

and attacks the Knight. What now must Black do to defend this rather bold attack? He plays, as his best move,

10 Kt. to his 4

11 Q. to Q. 2.

This is, perhaps, better than attacking Rook with Bishop; but the latter move defends the King's Pawn.

11 Kt. takes K. P.

and attacks the Queen.

White.

12 B. to his 7 (ch.)

Black.

12 K. to K. 2,

Black's only move.

13 Q. B. to K. Kt. 5 (ch.)

Black must now interpose his Knight, or take the Bishop. He plays, as best—

14 Q. to K. 3 (ch.)

13 Kt. interposes

14 K. to Q. 3,

his only move.

15 P. to Q. B. 4

This is admitted to be the best move for the White, as it restricts the Black King. Allgaier plays Queen to King 5, and gives check in place of last move, and afterwards takes Knight and attacks both Queen and Rook. Black's best move is to advance his Queen's Bishop's Pawn.

16 Q. to K. 5 (ch.)

15 P. to Q. B. 4

16 K. to Q. B. 3

17 K. B. to Q. 5 (ch.)

Now, if Black takes Bishop with Knight, he loses his Queen. He therefore plays—

18 P. to Q. R. 4

17 K. to Q. Kt. 3

18 P. to Q. R. 4

19 B. takes Kt.

Now whatever Black does, he must lose the game. Let my readers play it out from this point, and communicate the result. From the 15th move the principal writers on Chess say that Black ought to be beaten in five or six moves at most. I leave his game now to the ingenuity of the student.

It must not be supposed that a sufficient knowledge of this opening can be acquired by mere reading. It must be practised over and over again, till the student has thoroughly conquered the secret of its strength, and the best mode of defence to its attack.

#### THE MUZIO GAMBIT.

This opening is a variation of the well-known King's Gambit, and turns upon the sacrifice of a Knight by the first player, in order to obtain a good attacking position. This game takes its name from its inventor, Signor Muzio, who, says Sarratt, in his translation of the treatise of Salvio on the game of Chess (1634), "commonly won it of his adversary, Don Geronimo Cascio." This opening has been examined by all the great writers and players of our own and the gone-by times; and the conclusion generally arrived at is, that the first player exercises a wise discretion in making the sacrifice of the Knight, and obtains at least an even game. Indeed, says Walker, "if we could Castle as in Italy, with King at once to corner, the Muzio would be a forced won game for the first player," that is, presuming the first player could oblige his opponent to take the Knight, which he cannot. That one little objection to the Muzio Gambit can never be overcome; nevertheless, if the second player be induced to attack King's Knight with Pawn at the fourth move, he can at best only hope to obtain a drawn game. To test this, we will play a game in which the regular attack is met with the regular defence. Like most "regular" things, it is liable to be controverted.



White.	Black.
1 P. to K. 4	1 P. to K. 4
2 P. to K. B. 4	2 P. takes P.

This is the regular King's Gambit, which is followed by the usual move of the Knight:

3 K. Kt. to B. 3	3 P. to K. Kt. 4
4 K. B. to Q. B. 4	4 K. Kt. P. advances

and attacks the White Knight. Now, instead of going back to his square or moving to Queen's 4th, White Knight remains to be taken by the Pawn. White therefore

5 Castles,

and offers the Knight as a sacrifice, which Black accepts, and so the Muzio Gambit is rendered complete.

5 P. takes Kt.

6 Q. takes P.

As a further exemplification of this opening we present our readers with the moves of a game between Mr. Staunton and Mr. Reeves, in which the former makes a variation in the attack. Instead of Castling at his fifth move, the first player advances his Queen's Pawn two squares and Castles at his seventh move.

White. (Mr. S.)	Black (Mr. R.)
1 P. to K. 4	1 P. to K. 4
2 P. to K. B. 4	2 P. takes P.
3 K. Kt. to B 3	3 P. to K. Kt. 3.
4 K. B. to Q. B. 4	4 K. Kt. P. advances <sup>1</sup>

<sup>1</sup> The advance of the Pawn at this position of the game appears to be the best thing Black can do; but in the opinion of many players, that advance renders it a lost game for the second player.

Black.	White.
5 P. to Q 4 <sup>2</sup>	5 P. takes Kt. <sup>3</sup>
6 Q. takes P.	6 K. B. to K. R. 3 <sup>4</sup>
7 Castles <sup>5</sup>	7 P. to Q. 4

<sup>2</sup> Mr. Lewis, referring to this deviation from the usual way of playing the Muzio Gambit, says—"The idea of this move occurred to me as far back as 1817; and I then mentioned it to Sarratt, and afterwards examined it with Mr. Brand, who concurred with me in opinion that the best defence against it was playing Queen's Pawn two squares also." This move is not, however, the sole property of Mr. Lewis, for it is adverted to (as quoted by Mr. Staunton in the *Chess Player's Chronicle*) in an "Analysis of the Muzio Gambit," published at Madras about the same time. It has since been examined by Von Der Lasa, Jaenisch, G. Walker, and others, and the general conclusion arrived at is, that it is inferior to Castling. In Mr. Walker's *Art of Chess-Play*, he shows that the second player has a good defence, if the first neglects to Castle at his fifth move; but "White Castling at move five, Black must be content, at best, with a drawn game." It would seem, then, that the Muzio Gambit is a good and safe game for the first player. Well, so it is, only it is open to this little objection—that its acceptance cannot be forced upon the second player.

<sup>3</sup> I venture to differ from Mr. Lewis in thinking this the best move for the Black. Having the Knight, Black may as well secure all the advantages of his attack. If, in answer to the advance of the Queen's Pawn, he had also moved Queen's Pawn two squares, White would take Pawn with King's Bishop, and then make good his retreat.

<sup>4</sup> Better play than defending the Pawn with the Queen on King's Bishop third, from which square she may, and undoubtedly would, be driven by the advance of White's King's Pawn.

<sup>5</sup> White's attack is now very strong, for he *must*

White.	Black.
8 B. takes Q. P.	8 P. to Q. B. 3
9 B. takes K. B. P. (ch.)	9 K. takes B.
10 Q. B. takes P.	10 K. B. takes B. <sup>6</sup>
11 Q. takes B. (ch.)	11 Kt. interposes <sup>7</sup>
12 K. P. advances	12 Q. Kt. to Q. 2
13 Q. K. to B. 3	13 K. R. to K. sq.
14 Q. Kt. to K. 4 <sup>8</sup>	14 K. to Kt. sq.
15 P. takes Kt.	15 K. to R. sq.
16 K. P. advances	16 R. to K. B. sq.
17 Q. to K. R. 6	17 Q. to K. 2
18 K. to K. Kt. 5	18 Kt. to K. B.
19 P. to K. R. 3	19 Q. B. to Q. 2
20 R. takes Kt. <sup>9</sup>	20 Q. to K. 6 (ch.)
21 K. to R. 2	And Black resigns.

### THE SCOTCH GAMBIT.

This opening received its present name from the fact that it was greatly practised in the correspondence match between the London and

---

defend the isolated Pawn or lose the game in a few moves.

<sup>6</sup> This would appear a needless sacrifice on the part of the Black of a good working piece ; but if he had not done this, he would have lost his Queen or Bishop at the next move, by White moving Bishop, and discovering check.

<sup>7</sup> Not the best move.

<sup>8</sup> Threatening to give check next move. Black sees that, and moves his King.

<sup>9</sup> Of course White could have taken the Knight with either Queen or Rook.

Edinburgh Clubs some years ago. It is also known as the Queen's Pawn Two Opening, and the Central Gambit. But by whatever name it is called, the player who adopts it obtains a fine raking attack; and it has this further advantage, that even should it fail, no particular damage is done to the first player. It will be seen that this opening is but a variation of the Giuoco Piano, and that it results in a perfectly even game. The moves are—

White.	Black.
1 P. to K. 4	1 P. to K. 4
2 K. Kt. to B. 3	2 Q. Kt. to B. 3
3 P. to Q. 4	

This third move of the first player gives the name to the opening, and constitutes the gambit. It is the opinion of most writers that the second player *must* take the pawn or consent to a very bad position. Now, just look over the board; if Black refuses to take the Pawn, White pushes it forward and attacks the Knight, besides obtaining a capital place in the centre of the board. Even as the pieces stand before Black makes his second move, White has a fair open field before him, with a range for both Bishops. Of course Black (the second player) may either take the Pawn with Knight or Pawn. The best play is to take Pawn with Pawn—

3 P. takes P.

4 K. B. to Q. B. 4

This is considered better play than taking Pawn with Knight, which would probably lead to a change of pieces, which is needless in all cases where no advantage is obtained. The next

move of the Black is usually to give check with the Bishop—a sound, but rather risky move—

White.

Black.

4 K. B. (ch.)

There are three answers to this move: you may interpose Bishop, Knight, or Pawn. The best is—

5 P. to Q. B. 3

5 P. takes P.

As his sixth move, White may either take Pawn with Pawn or Castle. Cochrane proposed the first method, but it is not quite safe; for if Black retreats with his Bishop to Queen's Rook's 4th, White has no better move than to advance his King's Pawn. To this Black replies by pushing his Queen's Pawn two squares—the move advocated by St. Amant—or by bringing out his King's Knight to King's 2nd square—the move proposed by Major Jaenisch, the celebrated German analyst. The safest move for the White is to

6 Castle

The game is now fairly opened. Black may take Pawn, but his better move is to advance his Pawn and fork Queen and Knight. We will play a few moves thus—

7 Q. takes P.

6 P. to K. B. 7

7 P. to Q. 3

8 P. to Q. R. 3

8 K. B. to Q. B. 4

9 P. to Q. Kt. 4

9 K. B. to Q. Kt. 3

10 Q. B. to Q. Kt. 2

10 K. Kt. to B. 3

And from this point the game is even—the position of the White being quite equal to the Pawn gained by the Black.

## CHAPTER V.

## ILLUSTRATIVE GAMES.

I CONCLUDE this portion of my little book with a selection of a few Illustrative Games.

## I. KING'S GAMBIT.

A game played in the match between Mr. Morphy and Mr. Mongredien, President of the London Chess Club, held at Pursell's, Cornhill :—

White (MR. MONGREDIEN).	Black (MR. MORPHY).
1 P. to K. 4	1 P. to K. 4
2 P. to K. B. 4	2 P. takes P.
3 B. to B. 4	3 P. to Q. 4
4 B. takes P.	4 Kt. to K. B. 3
5 P. to Q. 3	5 Kt. takes B.
6 P. takes Kt.	6 Q. takes P.
7 Q. to K. 2 (ch.)	7 B. to K. 3
8 B. takes P.	8 Kt. to Q. B. 3
9 Kt. to K. B. 3	9 Castles
10 Kt. to Q. B. 3	10 B. to Q. Kt. 5
11 Castles (K. R.)	11 Q. to K. R. 4
12 P. to Q. R. 3.	12 B. to B. 4 (ch.)
13 K. to R.	13 B. to K. Kt. 5
14 Q. to Q. 2	14 K. R. to K.
15 Q. B. to K.	15 B. takes Kt.
16 R. takes B.	16 R. takes R. (ch.)
17 Q. takes R.	17 Kt. to Q. 5
18 R. to K. B.	18 Kt. takes P.
19 Q. to B.	19 Kt. to Q. 5
20 P. to Q. Kt. 4	20 B. to Q. 3
21 B. takes B.	21 R. takes B.
22 Q. to K. 3	22 Kt. to B. 4
23 Q. to B. 3	23 Q. takes Q.
24 R. takes Q.	24 R. to Q. B. 3
25 Kt. to K. 2	25 Kt. to Q. 5, and wins.

## II. KING'S KNIGHT'S GAME.

White (MR. MONGREDIEN). Black (MR. LOWENTHAL).

- |                       |                  |
|-----------------------|------------------|
| 1 P. to K. 4          | 1 P. to K. 4     |
| 2 P. to K. B. 4       | 2 P. takes P.    |
| 3 Kt. to K. B. 3      | 3 P. to K. Kt. 4 |
| 4 B. to Q. B. 4       | 4 B. to Kt. 2    |
| 5 P. to Q. 4          | 5 P. to Q. 3     |
| 6 Castles             | 6 Kt. to Q. 2    |
| 7 P. to K. 5          | 7 Kt. to Kt. 3   |
| 8 B. to Kt. 3         | 8 P. to Q. 4     |
| 9 Kt. to Q. B. 3      | 9 P. to K. R. 3  |
| 10 B. to Q. 2         | 10 Kt. to K. 2   |
| 11 Q. to K.           | 11 P. to Q. R. 4 |
| 12 Kt. to Q. R. 4     | 12 Kt. takes Kt. |
| 13 B. takes Kt. (ch.) | 13 P. to Q. B. 3 |
| 14 P. to Q. B. 3      | 14 B. to K. B. 4 |
| 15 R. to Q. B.        | 15 Kt. to Kt. 3  |
| 16 B. to B. 2         | 16 B. takes B.   |
| 17 R. takes B.        | 17 P. to Kt. 5   |
| 18 B. takes P.        | 18 P. takes Kt.  |
| 19 R. takes P.        | 19 Q. to K. 2    |
| 20 R. to K. 2         | 20 Castles K. R. |
| 21 B. to Kt. 3        | 21 Q. R. to K.   |
| 22 Q. to Q. 2         | 22 P. to K. B. 4 |
| 23 B. to B. 4         | 23 Kt. takes B.  |
| 24 Q. takes Kt.       | 24 Q. to K. 3    |
| 25 P. to K. R. 3      | 25 R. to K. 2    |
| 26 Q. R. to K. B. 2   | 26 K. to R. 2    |
| 27 Q. to Q. 2         | 27 P. to K. R. 4 |
| 28 Q. to Kt. 5        | 28 B. to R. 3    |
| 29 Q. takes R. P.     | 29 Q. to Kt. 3   |
| 30 R. takes P.        | 30 R. takes R.   |
| 31 R. takes R.        | 31 Q. takes Q.   |
| 32 R. takes Q.        | 32 K. to Kt. 3   |
| 33 P. to K. Kt. 4     | 33 R. to K. B. 2 |
| 34 P. to K. 6         | 34 R. to K. 2    |

- | White.           | Black.        |
|------------------|---------------|
| 35 R. to K. 5    | 35 K. to B. 5 |
| 36 P. to K. R. 4 | 36 B. to B. 8 |
- After a few moves Mr. M. resigned.

## III. VARIATION OF THE SCOTCH GAMBIT.

- | White (MR. FALKBEER).     | Black (M. ZYTOGORSKI). |
|---------------------------|------------------------|
| 1 P. to K. 4              | 1 P. to K. 4           |
| 2 P. to Q. 4              | 2 P. takes P.          |
| 3 B. to Q. B. 4           | 3 Q. to K. R. 5        |
| 4 Q. to K. 2              | 4 B. to Q. Kt. 5 (ch.) |
| 5 P. to Q. B. 3           | 5 P. takes P.          |
| 6 P. takes P.             | 6 B. to Q. B. 4        |
| 7 Kt. to K. B. 3          | 7 Q. to R. 4           |
| 8 P. to K. Kt. 4          | 8 Q. takes Kt. P.      |
| 9 B. takes P. (ch.)       | 9 K. to B.             |
| 10 R. to Kt.              | 10 P. to K. R. 4       |
| 11 R. takes Q.            | 11 P. takes B.         |
| 12 B. takes Kt.           | 12 P. takes Kt.        |
| 13 Q. to Q. B. 4          | 13 P. to Q. 4          |
| 14 Q. takes B., and wins. |                        |

## EVANS GAMBIT.

- |                    |                    |
|--------------------|--------------------|
| 1 P. to K. 4       | 1 P. to K. 4       |
| 2 K. Kt. to B. 3   | 2 Q. Kt. to B. 3   |
| 3 K. B. to Q. B. 4 | 3 K. B. to Q. B. 4 |
| 4 P. to Q. Kt. 4   | 4 B. takes P.      |
| 5 P. to Q. B. 3    | 5 B. to B. 4       |
| 6 P. to Q. 4       | 6 P. takes P.      |
| 7 Castles          | 7 P. takes P.      |
| 8 Q. to Q. 5       | 8 Q. to K. 2       |
| 9 P. to K. 5       | 9 Kt. to Q. Kt. 5  |
| 10 Q. to K. 4      | 10 P. to K. R. 4   |
| 11 Kt. takes P.    | 11 P. to Q. B. 3   |
| 12 B. to K. 3      | 12 B. takes B.     |
| 13 P. takes B.     | 13 Kt. to K. R. 3  |
| 14 Q. R. to Q. sq. | 14 Castles         |
| 15 Q. to K. Kt. 6  | 15 K. to R. sq.    |



White.	Black.
16 Q. takes K. R. P.	16 P. to K. B. 3
22 Q. to K. R. 4	22 R. takes Q. R.
23 R. to B. 7 (ch.)	23 Kt. takes R.
24 Q. to R. 7 (ch.)	24 K. to B. sq.
25 B. takes Kt. and wins.	

## ALLGAIER GAMBIT.

The following game is remarkable as having been played on the stage of the National Theatre at Pesth, with living players dressed to represent the pieces and pawns. The directors of the game were Herr Szen, the celebrated analyst, and Herket, the manager of the theatre.

White (Herr H.)	Black (Herr S.)
1 P. to K. 4	1 P. to K. 4
2 P. to K. B. 4	2 P. takes P.
3 Kt. to K. B. 3	3 P. to K. Kt. 4
4 P. to K. R. 4	4 P. to Kt. 5
5 Kt. to K. 5	5 P. to K. R. 4
6 B. to Q. B. 4	6 R. to R. 2
7 P. to Q. 4	7 P. to K. B. 6
8 P. takes P.	8 P. to Q. 3
9 Kt. to Q. 4	9 B. to K. 2
10 B. to K. 3	10 B. takes P. (ch).
11 K. to Q. 2	11 P. takes P.
12 Q. takes P.	12 B. to K. Kt. 5
13 Q. to B. 4	13 Kt. to Q. B. 3
14 Kt. to Q. B. 3	14 Kt. takes Q. P.
15 Q. R. to K. B.	15 B. to B. 3
16 Kt. to Q. 5	16 B. to K. 4
17 Kt. takes B.	17 P. takes Kt.
18 Q. takes K. P. (ch.)	18 Kt. to K. 3
19 K. to B.	19 Q. to Q. 3
20 Q. takes Q.	20 P. takes Q.
21 K. to Q. 2	21 P. to Kt. 3
22 B. to Q. 3	22 R. to Kt. 2

White.	Black.
23 P. to Q. B. 4	23 Castles
24 P. to Kt. 4	24 K. to Kt. 2
25 P. to R. 4	25 R. to Q. 2
26 P. to Q. R. 5	26 P. takes P.
27 P. takes P.	27 K. to R.
28 K. to B. 3	28 Kt. to Kt. 4
29 P. to K. 5	29 P. takes P.
30 B. takes Kt.	30 R. takes B.
31 B. to K. 4	31 K. to Kt.
32 R. to Q. Kt. (ch.)	32 R. to Kt. 2
33 Kt. to Kt. 4	33 B. to B.
34 Kt. to R. 6 (ch.)	34 K. to R.
35 R. takes R.	35 B. takes R.
36 R. to Q. Kt.	36 R. to Kt. 6 (ch.)
37 K. to Q. 2	37 R. to Q. 6 (ch.)
38 K. takes R.	38 B. takes B. (ch.)
39 K. takes B.	39 Kt. to B. 3 (ch.)
40 K. to B. 5	40 Kt. to Q. 2
41 Kt. to Q. B. 7, mate.	

## MUZIO GAMBIT. (Irregular.)

The following game was played in 1847 between Mr. Alexandre and Mr. Brien :—

White (Mr. A.)	Black (Mr. B.)
1 P. to K. 4.	1 P. to K. 4.
2 P. to K. B. 4.	2 P. takes P.
3 Kt. to K. B. 3	3 P. to K. Kt. 4
4 P. to K. R. 4	4 P. to Kt. 5
5 B. to B. 4	5 P. to Q. 4
6 B. takes P.	6 P. takes Kt.
7 Q. takes P.	7 P. to Q. B. 3
8 B. to Kt. 3	8 B. to R. 3
9 P. to Q. 3	9 Q. to B. 3
10 Kt. to B. 3	10 Kt. to K. 2
11 B. to Q. 2	11 Kt. to Kt. 3
12 P. to K. Kt. 3	12 Kt. to K. 4

White.	Black.
13 Q. to B.	13 B. to Kt. 5
14 Q. to K. Kt. 2	14 Kt. to B. 6 (ch.)
15 K. to B.	15 Kt. takes B. (ch.)
16 Q. takes Kt.	16 P. takes P. (dis. ch.)
17 K. to K.	17 B. takes Q. (ch.)
18 K. takes B.	18 Q. to B. 5 (ch.)
19 K. to K. sq.	19 Q. to K. 6 (ch.)

and Black mates next move.

Our next game was played between Mr. Morphy and Mr. Medley, with the usual King's Gambit Opening.

White (Mr. MORPHY).	Black (Mr. MEDLEY).
1 P. to K. 4.	1 P. to K. 4
2 P. to K. B. 4	2 P. takes P.
3 Kt. to K. B. 3	3 P. to K. Kt. 4
4 P. to K. R. 4	4 P. to K. Kt. 5
5 Kt. to K. 5	5 Kt. to K. B. 3
6 B. to Q. B. 4	6 P. to Q. 4
7 P. takes P.	7 B. to Q. 3
8 P. to Q. 4	8 Kt. to K. R. 4
9 Kt. to Q. B. 3	9 B. to K. B. 4
10 Kt. to K. 2	10 Q. to K. B. 3
11 Q. Kt. takes P.	11 Kt. to Kt. 6
12 Kt. to K. R. 5	12 Kt. takes Kt.
13 B. to K. Kt. 5	13 B. checks
14 P. to Q. B. 3	14 Q. to Q. 3
15 Castles	15 K. Kt. to Kt. 2
16 R. takes B.	16 Kt. takes R.
17 Q. takes P.	17 Kt. to K. 2
18 R. to K.	18 P. to K. R. 4
19 Q. to B. 3	19 R. to R. 2
20 B. checks	20 P. to B. 3
21 P. takes P.	21 P. takes P.

and Mr. Morphy wins in a few more moves.

Our last specimen-game is taken from one of *those played by Mr. Morphy at the St. James's*

Chess Club, blindfold, against eight players. It is a good illustration of the power of the celebrated States'-man.

## White (MR. MORPHY).

- 1 P. to K. 4
- 2 P. to K. B. 4
- 3 Kt. to K. B. 3
- 4 B. to B. 4
- 5 P. to K. Kt. 3
- 6 Castles
- 7 K. to R.
- 8 B. takes P.
- 9 B. takes P. (ch.)
- 10 Kt. takes B.
- 11 P. to Q. 3
- 12 Q. to R. 5 (ch.)
- 13 R. takes Kt.
- 14 Kt. to Q. B. 3
- 15 Q. to B. 3
- 16 B. to B. 4
- 17 K. takes P.
- 18 R. to K. Kt.
- 19 B. takes R.
- 20 Kt. to Q. 5
- 33 K. to B. 3
- 34 K. to K. 3
- 35 P. to Q. 4
- 36 P. takes P.
- 37 K. takes P.
- 38 P. to K. 5 (ch.)
- 39 K. to K. 4
- 40 K. to Q. 5
- 41 P. to K. 6 (ch.)
- 42 K. to K. 5
- 43 P. to Q. R. 3
- 44 K. to Q. 6, and wins

## Black (MR. BIRD).

- 1 P. to K. 4
- 2 P. takes P.
- 3 B. to K. 2
- 4 B. to R. 5 (ch.)
- 5 P. takes P.
- 6 P. takes P. (ch.)
- 7 P. to Q. 4
- 8 Kt. to K. B. 3
- 9 K. takes B.
- 10 R. to K.
- 11 B. to R. 6
- 12 K. to Kt.
- 13 P. takes R.
- 14 R. to K. 4
- 15 Q. to Q. 2
- 16 Kt. to B. 3
- 17 B. to Kt. 5
- 18 P. to K. R. 4
- 19 P. takes B.
- 20 Kt. to Q. 5
- 33 K. to B. 3
- 34 K. to K. 3
- 35 K. P. takes P.
- 36 P. takes P.
- 37 K. to Q. 3
- 38 K. to K. 3
- 39 K. to K. 2
- 40 K. to Q. 2
- 41 K. to K. 2
- 42 P. to Q. R. 3
- 43 K. to K.

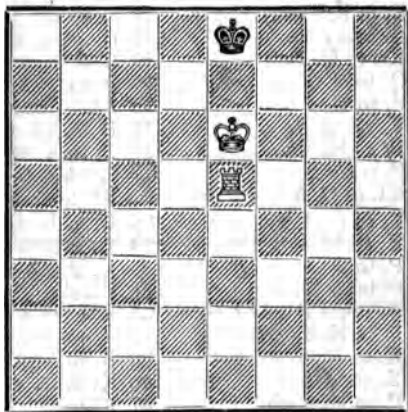
## CHAPTER VI.

## PROBLEMS.

No book on Chess being considered complete without problems, I append a few as exercises for the ingenuity of my readers. It will be understood that the following are selected from various sources, as the best of their kind.

## PROBLEM I.

BLACK.

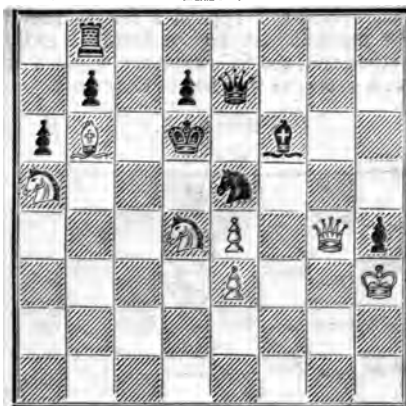


WHITE.

WHITE TO PLAY, AND MATE IN THREE MOVES.

PROBLEM II.

BLACK.

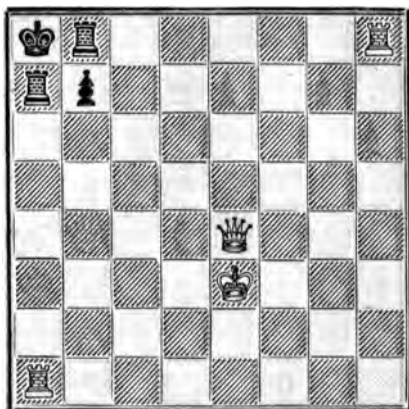


WHITE.

WHITE TO PLAY, AND MATE IN THREE MOVES.

## PROBLEM III.

BLACK.



WHITE.

WHITE TO PLAY, AND MATE IN TWO MOVES.

PROBLEM IV.

BLACK.



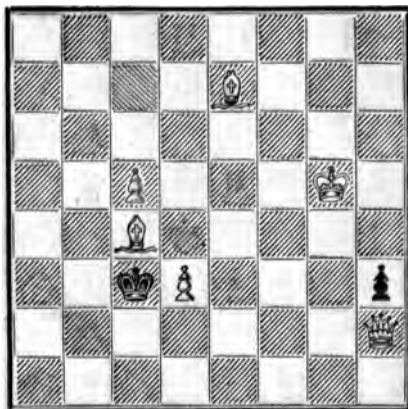
WHITE.

WHITE TO PLAY, AND MATE IN TWO MOVES.



## PROBLEM V.

BLACK.

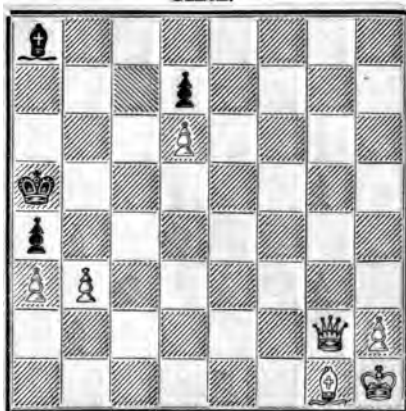


WHITE.

WHITE TO PLAY, AND MATE IN THREE MOVES.

PROBLEM VI.

BLACK.

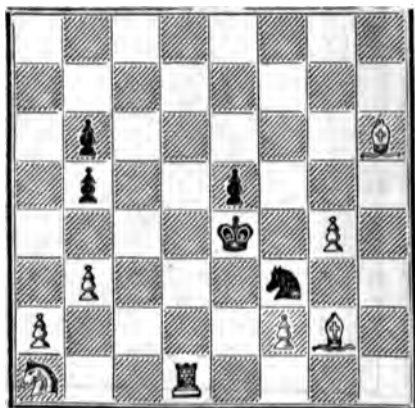


WHITE.

WHITE PLAYS, AND COMPELS BLACK TO MATE HIM IN  
FOUR MOVES.

## PROBLEM VII.—[THE INDIAN PROBLEM.]

BLACK.

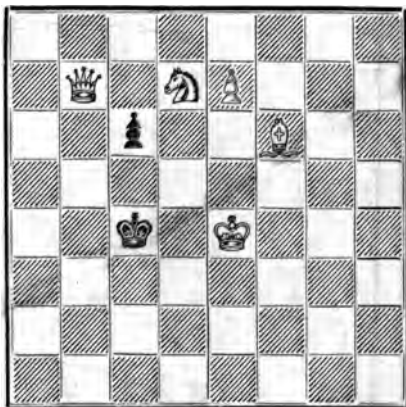


WHITE.

WHITE TO PLAY, AND MATE IN FOUR MOVES.

PROBLEM VIII.

BLACK.

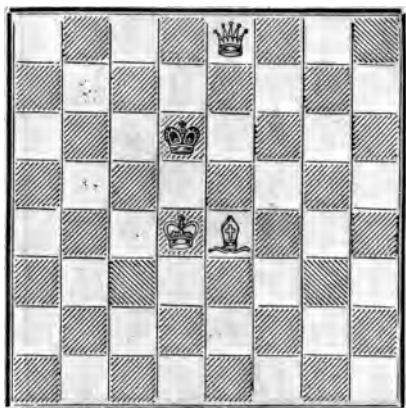


WHITE.

WHITE TO PLAY, AND MATE IN THREE MOVES.

## PROBLEM IX.

BLACK.



WHITE.

WHITE TO PLAY AND MATE IN THREE MOVES.

PROBLEM X.

BLACK.

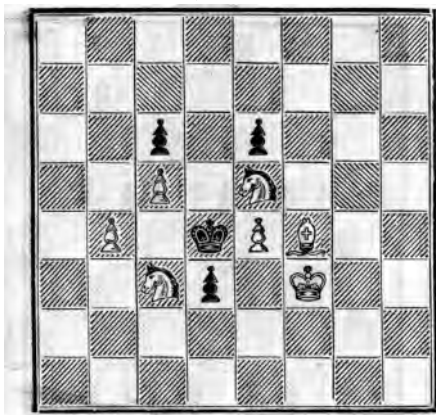


WHITE.

WHITE TO PLAY, AND MATE IN FOUR MOVES.

## PROBLEM XL

BLACK.

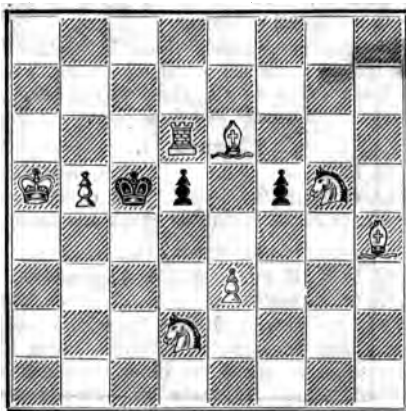


WHITE.

WHITE TO PLAY, AND MATE IN THREE MOVES.

PROBLEM XII.

BLACK.



WHITE.

WHITE TO PLAY, AND MATE IN THREE MOVES.



## SOLUTIONS TO THE FOREGOING PROBLEMS.

### PROBLEM I.

- | White.                 | Black.          |
|------------------------|-----------------|
| 1 R to Q. 5            | 1 K. to B. sq.  |
| 2 R. to K. Kt. 5       | 2 K. to his sq. |
| 3 R to K. Kt. 8, mate. |                 |

The principle of this problem is that the King must go opposite his royal adversary, whether the Rook move to the right or the left. This position often occurs in actual play.

### PROBLEM II.

- |  |                   |
|--|-------------------|
| 1 Q. to her sq.                          | 1 B. moves (best) |
| 2 Q. to her 2nd                          | 2 Q. checks       |
| 3 Kt. to K. B. 5, double check and mate. |                   |

### PROBLEM III.

- |                   |             |
|-------------------|-------------|
| 1 Q. to K. B. sq. | 1 Any move. |
| 2 Q. or R. mates. |             |

It will be perceived that the whole secret of this problem lies in moving White Queen to the corner square. Whatever Black does in answer, he must submit to mate on White's second move.

### PROBLEM IV.

- |                           |             |
|---------------------------|-------------|
| 1 R. to Q. 6              | 1 Any move. |
| 2 R. B. Kt., or P. mates. |             |

As in other problems, all depends on the key move.

### PROBLEM V.

- |                     |               |
|---------------------|---------------|
| 1 B. to Q. 8        | 1 K. to Q. 5  |
| 2 Q. to K. 5 (ch.)  | 2 K. takes Q. |
| 3 B. to B. 6, mate. |               |

OR,

- | White.                 | Black.        |
|------------------------|---------------|
| 1 B. to Q. 8           | 1 K. to Kt. 5 |
| 2 Q. to Q. Kt. 2 (ch.) | 2 K. takes P. |
| 3 Q. to Kt. 6, mate    |               |

## PROBLEM VI.

- |                      |   |
|----------------------|---|
| 1 P. to Kt. 4 (ch.)  | 1 K. to Kt. 4 (best)                      |
| 2 Q. to her 5 (ch.)  | 2 K. to R. 3 (best)                       |
| 3 Q. to Q. Kt. (ch.) | 3 K. takes Q.                             |
| 4 P. to K. Kt. 5     | 4 Black must move his<br>K. and give mate |

## PROBLEM VII. (THE INDIAN PROBLEM.)

- |  |                   |
|--|-------------------|
| 1 B. to Q. B. sq.                        | 1 P. moves        |
| 2 R. to Q. 2                             | 2 P. moves (best) |
| 3 K. moves                               | 3 K. moves        |
| 4 R. to Q. 4, discovering check and mate |                   |

## PROBLEM VIII.

- |                         |                 |
|-------------------------|-----------------|
| (a) 1 Kt. to Q. Kt. 8   | 1 K. to Q. B. 4 |
| 2 Kt. to Q. R. 6 (ch.)  | 2 K. to Q. 3    |
| 3 Q. to Q. 7, mate      |                 |
| (b) 1                   | 1               |
| 2                       | 2 K. to Q. B. 5 |
| 3 Q. to Q. Kt. 4 (mate) |                 |

## PROBLEM IX.

- |                  |            |
|------------------|------------|
| 1 B. to K. B. 5  | 1 K. moves |
| 2 Q. to Q. Kt. 5 | 2 K. moves |
| 3 Q. mates       |            |

## PROBLEM X.

- |                          |                   |
|--------------------------|-------------------|
| 1 R. to K. 4 (ch.)       | 1 B. takes R.     |
| 2 Q. to Q. Kt. 7 (ch.)   | 2 R. or B. covers |
| 3 Kt. to Q. 6 (ch.)      | 3 Q. takes Kt.    |
| 4 Q. to Q. Kt. sq., mate |                   |

## PROBLEM XI.

- |                         |                |
|-------------------------|----------------|
| White.                  | Black.         |
| 1 Kt. to Q. Kt. 5 (ch.) | 1 P. takes Kt. |
| 2 B. to Q. 2            | 2 K. takes Kt. |
| 3 B. to Q. B. 3, mates. |                |

## PROBLEM XII.

- |                     |                       |
|---------------------|-----------------------|
| 1 Kt. from K. Kt. 5 | 1 Either P. takes Kt. |
| to K. 4 (ch.)       |                       |
| 2 B. to K. 7th      | 2 P. moves            |
| 3 Kt. mates.        |                       |
- 

### ENDINGS OF GAMES OCCURRING IN ACTUAL PLAY.

The pieces being placed in the following positions, the student may exercise his skill in effecting mate in the prescribed number of moves, or fewer if he can.

## POSITION I.

- |                    |                     |
|--------------------|---------------------|
| K. at Kt.'s sq.    | K. at his Kt.'s sq. |
| Q. at Q. Kt.'s 2nd | Q. at her 7th       |
| R. at K. B.'s sq.  | R. at K. B.'s sq.   |
| B. at Q. B.'s 3rd  | R. at Q. R.'s 7th   |
| B. at K. Kt.'s 6th | Kt. at K.'s 2nd     |
| P. at K. R.'s 2nd  | P. at K. B.'s 2nd   |

White to play, and mate in two moves.

## POSITION II.

- |                       |                       |
|-----------------------|-----------------------|
| K. at his R.'s sq.    | K. at his sq.         |
| Q. at her sq.         | Q. at her Kt. 7th     |
| Kt. at K. R.'s 6th    | R. at K.'s B.'s sq.   |
| B. at K. B. 5th       | B. at Q. R.'s 7th     |
| Pawns at K. B. 6th K. | Kt. at K. R.'s 8th    |
| Kt. 2nd, and K. B.    | Pawns at Q. B. 4th K. |
| 2nd                   | R. 2nd Kt. Kt. 2nd    |

White to play, and mate in two moves.

## POSITION III.

White.	Black.
K. at his R.'s sq.	K. at his R.'s 4th
Q. at K. B.'s sq.	Q. at her sq.
B. at Q. 2nd	Q. B. at his sq.
Pawns at K. 5th, K. R.'s	R. at Q. 2nd
2nd, K. Kt.'s 2nd	B. at Q. B. 4th
	Kt. at K.'s sq.
	Pawns at K. R.'s 3rd,
	K. Kt. 2nd

White to play, and mate in three moves.

## POSITION IV.

K. at Q. B. 8.	K. at K. R. 3
Q. at K. 7	Q. at K. R. 5
R. at Q. B. 6	R. at K. B. 8
B. at K. B. 5	R. at Q. B. 6
B. at Q. 6	B. at K. R. 4
P. at K. 4	Kt. at K. Kt. 7
	Kt. at K. 4
	P. at K. B. 2

White to play, and mate in four moves.

## POSITION V.

K. at his sq.	K. at his 4th sq.
R. at K. R.'s 7	
B. at Q. B.'s 8	
Kt. at Q.'s 5	
Kt. at K. B.'s 5	
P. at K.'s 2	

White to play, and mate in three moves.

## POSITION VI.

K. at K. B.'s 5	K. at K. R.'s 4
R. at K. Kt.'s 4	P. at K.'s 5
B. at K. B.'s 2	P. at K. 4
P. at K. Kt.'s 2	P. at K. Kt.'s 4

White to play, and mate in four moves.

## POSITION VII.

White.	Black.
K. at his 3rd sq.	K. at Kt.'s 8
Q. at Q. R.'s 3	P. at K. R.'s 7
Kt. at K. R.'s 5	P. at K. R.'s 5
P. at K. Kt.'s 4	

White to play, and mate in four moves.

---

Here, dear Reader, I conclude. I trust that I have accomplished all that I promised. When you have thoroughly conquered the instructions herein contained, you will have become a good strong player, and able to comprehend the most elaborate combinations of the most scientific Chess-books. But although we cannot expect to be all Stauntons or Morphys, it is in the power of every one to become a tolerably good player. *Non omnia possumus omnes.*

THE END.

**THE BEST ENGLISH DICTIONARY.**

*Now publishing in Parts (price Sixpence) every Fortnight,*

**CRAIG'S**

**UNIVERSAL DICTIONARY**

BEING AN ETYMOLOGICAL, TECHNOLOGICAL, AND PRONOUNCING  
DICTIONARY OF THE ENGLISH LANGUAGE.

*Including the Terms used in Literature, Science, and Art.*

To show the value of the Work, the General Contents are given.

**IN LAW:**

All the Terms and Phrases used and defined.

**IN MEDICAL SCIENCE:**

All the Terms used in Great Britain.

**IN BOTANY:**

All the Genera in Don's great work, and Loudon's Encyclopædia.

**IN ZOOLOGY:**

All the Classes, Orders, and Genera, as given by Cuvier, Swainson, Gray, &c.

**IN GEOLOGY, MINERALOGY, CONCHOLOGY, ICHTHYOLOGY, MAMMOLOGY**  
All the Terms employed are carefully described.

**IN MECHANICS AND COMMERCE:**  
A complete Encyclopædia of every thing useful to society, and in general use.

**IN QUOTATIONS:**  
3000 from standard old authors, illustrating obsolete words.

**IN DERIVATIONS & PRONUNCIATION**  
All English known words.

"A more valuable publication than the above can hardly be, for without good English Dictionary many persons will find themselves at fault, and from the introduction of new terms and words in our English language, old dictionaries are of very little value. The improvements in this Dictionary may be briefly summed up, as under—

- 1.—It is the most complete purely English Dictionary, and the latest finished.
- 2.—It is the only one that gives the derivation as well as the pronunciation complete in one and the same work. In the Universal Dictionary both the etymology and the pronunciation are given.
- 3.—It gives a vast mass of important information connected with natural history and science, not to be found in any other.
- 4.—The quotations from old standard authors illustrate all the terms which have become obsolete, whereby the works of these authors may be more fully comprehended.
- 5.—12,000 words alone in the third part of this work are not comprised in Johnson or Walker.
- 6.—It has a very great advantage over the American Edition of Dr. Webster's in the proper indication of the pronunciation, giving, in all cases, the English mode, and not the American.

NOTICE.—Although, for the convenience of Subscribers, this Dictionary is published in SIXPENNY PARTS, the complete Work may always be had as under:—

CRAIG'S ENGLISH DICTIONARY, 2 vols. 8vo, cloth lettered . £2 2  
2 vols. half-calf or half-russia 2 10

"This Dictionary is generally allowed to be the most complete published; not only embraces all the advantages of 'Webster's,' but, in addition, contains all the terms used in literature, science, and art. Whoever wants a really good Dictionary—and who does not?—should subscribe to this new edition, the FIRST NUMBER of which will be sent FREE on receipt of SIX POSTAGE STAMPS."

London: ROUTLEDGE, WARNE, AND ROUTLEDGE.

# School Histories and Reading Books.

<b>Russell's Modern Europe Epitomized.</b>	s.
A Text-Book of Modern History. Half-bound, post 8vo.....	5
<b>Robertson's History of Charles the Fifth.</b>	
With Additions by Prescott. Post 8vo, with Index.....	5
<b>Bonnechose's History of France.</b>	
Translated by W. Robson. With Index, post 8vo .....	5
<b>Macfarlane's History of British India.</b>	
With Additions to the Present Time. Post 8vo, with Illustrations	5
<b>Prescott's History of the Conquest of Mexico.</b>	
One Vol. post 8vo .....	5
<b>Prescott's History of the Conquest of Peru.</b>	
One Vol. post 8vo .....	5
<b>Prescott's History of the Reign of Ferdinand and Isabella.</b>	
One Vol. post 8vo .....	5
<b>White's (Rev. James) Landmarks of the History of Eng- land.</b>	
Fcap. 8vo. The Thirtieth Thousand .....	1
<b>DITTO, WITH QUESTIONS.</b> Coloured Map, and Genealogical and Chronological Tables. Fcap. 8vo, bound in leather .....	3
<b>OR THE QUESTIONS, &amp;c., SEPARATELY,</b> Fcap. 8vo, boards..	1
<b>White's (Rev. James) Landmarks of the History of Greece.</b>	
Fcap. 8vo .....	1
<b>Goldsmith's History of England to the Death of Wel- lington.</b>	
With Portraits of all the Sovereigns. Fcap. 8vo .....	2
<b>Edwards' History of France to the Present Time.</b>	
Fcap. 8vo, cloth boards .....	1
<b>How we are Governed;</b>	
Or, The Crown, the Senate, and the Bench. By ALBANY FON- BLANQUE, jun. Fcap. 8vo.....	2
<b>Archdeacon Williams' (the late) Life of Julius Cæsar.</b>	
A Classical Biography for Schools. Fcap. 8vo .....	5

## English Grammar.

<b>Murray's (Lindley) Abridgment.</b>	
A superior Edition. Demy 18mo .....	0
<b>Kenny's English Grammar;</b>	
With Orthographical Exercises, Lessons in Parsing, Exercises, and Examination Questions. Fcap. 8vo .....	1

## APPROVED EDUCATIONAL WORKS.

### Dr. Routledge's Greek Grammar.

<b>New Eton Greek Grammar.</b> By Rev. W. ROUTLEDGE, D.D.,	<i>s.</i>	<i>d.</i>
Including the "New Accidence," and Wordsworth's Syntax. 12mo	4	0
<b>New Eton Greek Grammar.</b> (The Accidence.) 12mo	2	6
<b>New Eton Greek Grammar.</b> The Syntax of Bishop Wordsworth literally translated. 12mo	2	0

### French and German Reading Books.

<b>De la Voye's Nouveau Melange Classique.</b> Narratif, Descriptif, Litteraire. In 12mo volumes, limp.		
1. <b>Le Narrateur :</b> Recueil de Contes, Historiettes, etc. ...	1	6
2. <b>Choix de Morceaux Francais,</b> etc. ....	1	0
3. <b>La Chaumiere Indienne.</b> (Abrégé) .....	1	0
4. <b>Atala.</b> By F. A. CHATEAUBRIAND. (Abrégé) .....	1	0
5. <b>Les Aventures de Telemaque.</b> (Abrégé) .....	1	0
6. <b>Elisabeth.</b> By MADAME COTTIN. (Abrégé) .....	1	0
7. <b>Heures Dorees de Lecture Francaise.</b> .....	2	0
8. <b>Resultats et Preuves,</b> etc. ....	1	0
9. <b>Le Petit Facteur,</b> Guide Epistolaire .....	1	6
10. <b>Estelle et Nemorin.</b> (Abrégé) .....	1	0
11. <b>Guillaume Tell.</b> (Abrégé) .....	1	0
<b>Oswald's German Reading Book,</b> in Prose and Poetry. Selected from the best Authors. With Notes. ....	3	0
Or, the Prose or Poetry is sold separately, in boards .....	each	1 6

### The Best School Atlases.

<b>The College Atlas.</b> 43rd Thousand. With Thirty-three Coloured Maps, half-bound .....	12	0
<b>The Junior Atlas.</b> 18th Thousand. With Seventeen Coloured Maps, half-bound .....	5	6

New Editions of each of the above are now ready, with improvements, viz.: In *Europe*, the insertion of Railways, and the new Political Boundaries, owing to the recent treaties. In *Asia*, the new Russian Boundary, and those of the two new Indian Presidencies. In *Australia*, the discoveries of Sturt, Babbage, Warburton, &c. In *Africa*, the labours of Barth, Livingston, &c. In *America*, the explorations of M'Clintock, &c.; British Columbia, and the United States' acquisitions from Mexico.

### Agricultural Chemistry and Astronomy.

<b>Sibson and Voelcker's Agricultural Chemistry.</b> A Plain and Practical Explanation of the Chemical Principles in the Operations of the Farm. Fcap. 8vo .....	
<b>Arago's Astronomy.</b> Translated by Kelly, and the Rev. L. Tomlinson. With Illustrations. Fcap. 8vo .....	

All the above Editions are, in most cases, *very superior* to any others published. In ordering through Agents to specify ROUTLEDGE, WARNE, and ROUTLEDGE & CO.

London: ROUTLEDGE, WARNE, AND CO.



A NEW SERIES OF HANDBOOKS.

---

*In 16mo, price 6d., Illustrated Cover.*

A HANDBOOK  
OF  
**SWIMMING AND SKATING.**

By GEORGE FORREST, Esq., M.A.

Author of "Every Boy's Book," &c., &c.

---

*In 16mo, price 6d., Illustrated Cover.*

A HANDBOOK  
OF  
**GYMNASTICS.**

By GEORGE FORREST, Esq., M.A.

---

*In fcap. 8vo, price 2s. 6d. cloth, Illustrated.*

**THE PLAYGROUND:  
A BOY'S BOOK OF GAMES.**

By GEORGE FORREST, Esq., M.A.

---

LONDON: ROUTLEDGE, WARNE, AND ROUTLEDGE,  
FARRINGTON STREET.

E. EVANS, ENGRAVER AND PRINTER, RAQUET CT., FLEET ST.